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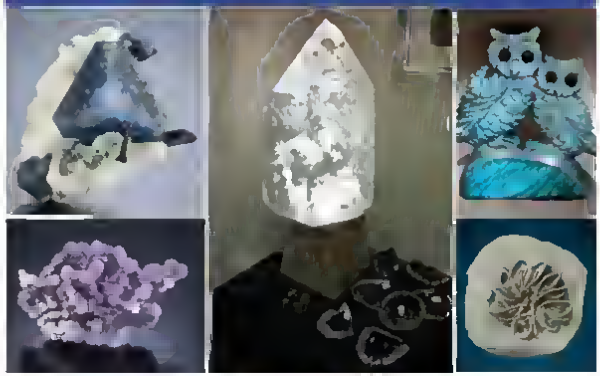

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ORANGE FEATHERS »

FELIPE FLORES

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"It is laughable that this 'journalist' got his information from MetalSucks, which is about as credible as BuzzFeed or any other tabloid. I bet if it were any other musician or group that were something other than white, there would be zero blowback. In fact, they would probably be hailed as somehow being so progressive, artistic or 'brave'. #FakeNews"

—Mikhail, commenting in response to Gabriel San Román's "Will the Karman Bar Cancel Touring Band's Show Over Neo-Nazi Black Metal Ties?" (March 28)

We respond: If MetalSucks checks out, it checks out. Y'all can laugh off the messenger, but what I haven't seen is any refutation aside from hiding behind Satan!

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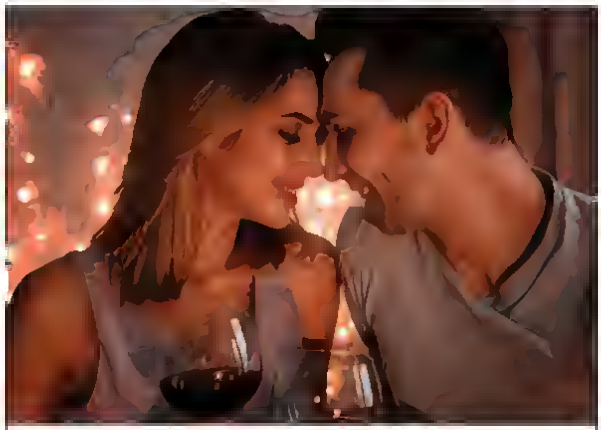

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A Snitch in Time

DOJ probe confirms Santa Ana cop secretly paid career criminal for murder testimony

A recent California Department of Justice (DOJ) investigation "corroborated a significant portion" of a report that an Orange County cop secretly paid a career criminal for convincing the jury in a cold-case murder trial that law enforcement arrested the right man.

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»R. SCOTT MOXLEY

For 14 years, prosecutors had been unable to hold Ramon Alvarez responsible in the June 1998 murder of Ruben Leal, an F-Troop gangster who was found in a Santa Ana residential back yard, lying in a kiddie pool packed with ice as well as his own brain and skull fragments. Then, in 2012, Corcoran State Prison inmate Craig Gonzales provided the key to a conviction and a life-in-prison punishment. Gonzales claimed Alvarez confessed years earlier and bolstered his credibility with jurors by assuring them he'd come forward only with a civic-duty motive. The veteran jailhouse informant testified, "[Snitching was] the right thing to do."

Unaware of any subterfuge, the California Court of Appeal two years later upheld the conviction as righteous.

But in 2018, Gonzales admitted behind the scenes to Alvarez's federal appellate lawyers that Santa Ana Police Department (SAPD) detective David Rondou, who claimed he "never promised [Gonzales] anything for coming forward and testifying," had, in fact, paid him $11,000.

Asked if the money had anything to do with the testimony, Gonzales stated, "Absolutely."

He also said the SAPD cop had "further instructed him that if asked in court whether he would receive any benefit for his testimony, he should answer in the negative," according to a filing lodged this week inside Orange County Superior Court, where a battle continues over systemic prosecution-team cheating allegations.

For his part, Rondou—the subject of a September 2016 OC *Weekly* cover story outlining the detective's questionable conduct in claiming to solve five other cold-case murders—supplied DOJ investigators an eyebrow-raising explanation. The money wasn't for Gonzales, he insisted, but a sympathy gift to help the convicted felon's daughter someday pay his funeral costs.

"Despite Rondou's claim that he never promised Gonzales anything in return for his testimony, this assertion is simply not believable given Gonzales' previous determination to secure payment for any information he provided," Assistant Public Defender Scott Sanders wrote in a March 16 filing in *People v. Oscar Galeno Garcia*.

In 2014, Sanders revealed a conspiracy that would become nationally known as the Orange County jailhouse-informant scandal. Deputies helped prosecutors win weak criminal cases by violating pretrial inmates' constitutional rights against self-incrimination, hiding or destroying exculpatory evidence, and committing perjury during trials. One of many dozens of alarming facts that emerged included a 2009 incident in which Rondou participated in a secret pact with Oscar Moriel, a notorious snitch who said he could create realistic memories of a defendant's guilt on the witness stand if rewarded to his satisfaction.

Such cheating has so far wrecked more than 20 major felony cases, prompted then-DA Tony Rackauckas and his entire office's historic forced recusal from a death-penalty trial in 2015, cost Rackauckas—who refused to file perjury charges against dirty deputies—his 20-year job at the ballot box last November, and earned a rebuke by state appellate justices alarmed by the lack of law-enforcement ethics.

But, as during Rackauckas' administration, numerous prosecutors that remain in the office for new DA Todd Spitzer, who campaigned on a reform platform, are pretending the snitch scandal didn't happen. The tactic isn't accidental. It's a sly effort to maintain warped business as usual in Orange County's criminal-justice system.

Sheriff's deputies who worked in the Special Handling and Classification units operated the tainted informant program on a daily basis for more than a decade, court records show. Many of the officers who worked in that cesspool transferred to new posts on the streets, from which they write reports justifying arrests, then go to court to testify against defendants. In a fair system, the DA's office would surrender evidence of its witnesses' past dishonesty so defense attorneys can probe credibility. But that's not happening. During the past two years, prosecutors haven't turned over impeachment material for the aforementioned deputies in at least 146 cases.

That's the situation in Sanders' *Garcia*, in which Deputy DA Andrew Bugman claims a proper records analysis found nothing impeachable on David Larson, a former Classification Unit deputy who filed a report justifying the arrest. But Sanders calls the stance "patently unbelievable" given that cop's work at ground zero in the scandal.

"Quite understandably, the [Orange County district attorney's office (OCDA)] decided not to commit a single word to the agency's systematic failure to turn over evidence of prior informant-related misconduct by prosecution witnesses formerly assigned to the [Orange County Sheriff's Department's (OCSD)] Classification and Special Handling units," Sanders wrote in a motion aiming to recuse Bugman from the case. "The prosecution does not deny that it is in the possession of tens of thousands of pages with potentially relevant information, but prosecutors either have not studied the available information or have not undertaken good-faith discovery determinations."

SANDERS DA IS STILL PROTECTING DIRTY COPS

BRYAN SHEEHY

It hasn't relaxed tensions that Bugman suggested to Superior Court Judge James Rogan, a former Republican congressman, that Sanders is worthy of potential disbarment for seeking evidence of Larson's prior issues of moral turpitude. The prosecutor portrayed his opponent's mission as personally motivated exploitation and manipulation of the client's interests to conduct "a fishing expedition" based on nothing more than "speculation."

Sanders sees the situation differently, saying Larson's level of truthfulness is key to the defense. "The reality is that the OCDA has guided itself by a 'Pandora's Box' discovery analysis," he said. "That is, the prosecution realizes that if it begins turning over evidence of misconduct by OCSD Classification and Special Handling deputies who operated a years-long, concealed, informant program that violated defendants' rights, it is likely to unleash a series of appropriate questions about similar past and current failures to make disclosures."

Meanwhile, back in the *Alvarez* case, criminal-justice system officials are deciding whether to allow a new trial in the wake of revelations about Rondou's secret, case-altering $11,000 informant payment.

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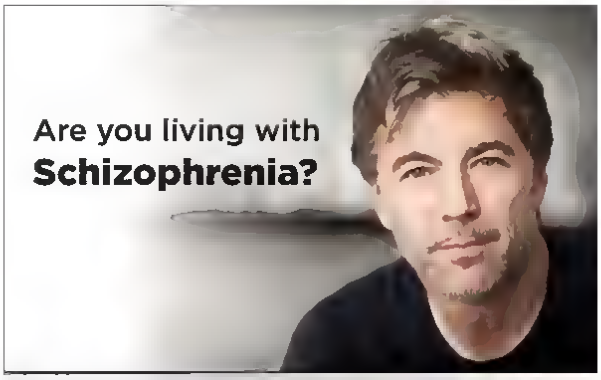

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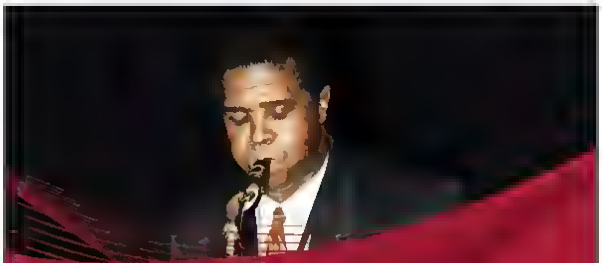

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Model Models

» MATT COKER

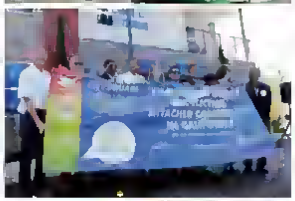
It's a typical Orange County late morning on April 12, when the cool onshore breeze is colliding with the hot noontime sun. But as the outside air pushes inside with the opening of a new CitySquare townhome's front door and mingles with interior air already moving thanks to ceiling fans, I need a parka.

CitySquare resembles many such complexes that have popped up recently. Different colored boxes are connected to one another as if Lego blocks from random sets. The three-story residences are attractive inside but not "wow"-inducing. They are homey.

As with other recent projects in nearly built-out Orange County, this one rose in an area you wouldn't associate with residential development. CitySquare is on an office-y stretch of Gillette Avenue in Irvine. Looking out model windows, I see a busy street, high rises and more home building. On the plus side, retail, freeways, the airport, restaurants and job sites are nearby.

What really makes CitySquare different is on a banner unfurled at the invite-only unveiling: "1st Zero Net Energy All-Electric Attached Community in California." Homes are designed to use no more power annually than what is generated by their rooftop solar panels. Scottsdale, Arizona-based Meritage Homes partnered with the U.S. Department of Energy, the Environmental Protection Agency, the California Energy Commission, the city of Irvine, Southern California Edison and the nonprofit Electric Power Research Institute (EPRI) to design and build the place.

Energy-efficient appliances include heating and cooling units that use no natural gas. Greenhouse gases are not produced, and indoor air quality is optimal because no carbon monoxide or other harmful toxins are emitted. Smart controls take advantage of lower utility rates depending on the time of day. A sign in a three-bedroom, 1,868-square-foot model estimates energy savings at $103 monthly, $1,233 annually and $63,641 over 30 years. Prices start in the low $800,000s with four-bedroom, 2,171-square-foot units available.



COURTESY MERITAGE HOMES

CitySquare is "a win-win-win-win for every homeowner, the city, the utilities and society," says EPRI's Mark McGranaghan. With the recent drought, bottlenecked roads and intense pressure on the power grid, it's difficult to cheer more new homes. If we can't stop them, we should demand they be built right.

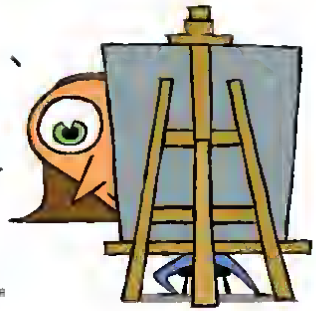
MCOKER@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Eye Wide Open

To the lovely male model who posed for our art class on a Wednesday afternoon: I just wanted to say "thank you" and let you know we enjoyed the view and were very impressed with the smooth skin of your privates (hairless is very sexy on a man)! I and the other women cannot stop talking about that. I hope the school calls you back because I can't wait to see ALL of you again!



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Puff, Puff, Pass the Knowledge

How *Cannabis Talk 101* is changing the voice of cannabis culture in OC

BY NATE JACKSON
PHOTOS BY MICHAEL ZIOBROWSKI

Seated around a glowing-green studio set with suits, ties, mics and headphones, the crew of *Cannabis Talk 101* could easily be preparing to anchor the news on CNN, MSNBC or Sports Center. Addressing a nationwide audience from under the spotlight every Wednesday night are Chris "Blue" Wright and his co-hosts, the Pot Brothers at Law (Craig and Marc Wasserman) and Joe Grande. And when they face the camera and hit the airwaves, cannabis always takes center stage.

"Hello, and welcome to *Cannabis Talk 101*, the first FM-radio show dedicated to cannabis!" Wright announces, his voice filling the studio.

Since 2015, the radio show and YouTube series have helped to put OC's growing medical-marijuana industry on the map. Broadcasting via KOCI-FM 101.5 in Costa Mesa, Wright and company are on a mission to teach you everything they know about ganja, diving headfirst into topics ranging from financing cannabis and CBD businesses to current cannabis legislation and city ordinances, plus a dab or two of stoner humor. And they've brought in guests ranging from ex-Trump adviser Roger Stone and the Reverend Al Sharpton to rapper 2Chainz and Don Magic Juan.

"Instead of it being just a stoner-friendly, comedy-type show, I said it would be with attorneys that would help with legal information and educate people," Wright says. "I think that's what our country needs right now."

****

Though *Cannabis Talk 101* is currently one of KOCI's most popular FM-radio shows, it wasn't an easy sell when Wright proposed the idea several years ago. At the time, the station passed on it because of FCC concerns and the fact that no one had ever done a cannabis-related radio show before. But when the green rush hit, he was asked to proceed. "It was a no-brainer for me," Wright says. "My whole life was about cannabis."

"Which means he was selling dope," Grande jokes.

"Allegedly," Wright replies with a smirk.

Originally, Wright partnered with cannabis attorney Chris Glew not only for the show, but also to create the Cannabis Talk Network, which hosts seminars and workshops designed to get beginners, venture capitalists and small-business owners baptized in the industry by starting their own weed-related businesses. Unfortunately, the two failed to come to a solid partnership agreement and parted ways before things really got started.

During the split, Wright reached out to the Pot Brothers at Law to draft a dissolution agreement, but he also wound up working with them on the show. Not only did they have a combined 52 years of legal experience dealing with criminal defense and cannabis-related cases, but they also had the right personalities for the job—not to mention the wardrobe.

On any given day, Marc Wasserman walks into the studio dressed to the nines in a fresh-from-court three-piece suit and his trusty weed medallion. As an actor and screenwriter who used law as a way to pay for his film projects, he's the ham of the group. His older brother, Craig, is a bit more surly and cynical and often sports a chain that says, "BOMB" (probably in reference to the joint he smoked that morning courtesy of West Coast Cure, a dispensary co-founded by his son, Jerett).

The primary motivation for the Wasserman brothers to focus on cannabis law was to protect Jerett from racking up felonies after being arrested on several occasions for possession of marijuana. After Jerett tried his hand at selling cannabis at 19 years old, Marc told his nephew it was a good idea to have a solid defense mounted should he get robbed or rousted by police, both of which had happened in the past. "I said, 'If you're gonna commit felonies, you need to have a defense, and this is how you need to do it,' so that's really why we became proficient at it," Marc says. "[The business] was a perfect merger for me and my brother in terms of our separate practices."

Since deciding to formally come out of the green closet, they've found their niche in an expanding cannabis market. And for their marketing plan, they came up with the simplest advice they could think of: "Shut the Fuck Up!" And that has helped to make them a viral success on social media, with more than 300,000 followers on Instagram.

When prompted, Craig busts out the brief, get-out-of-jail-free mantra with deadpan bravado: "'Officer, why did you pull me over?'"

Upon any questioning, you should say, "I'm not discussing my day" or "Am I being detained, or am I free to go?"

If detained you say, "I invoke the Fifth [Amendment]."

The Pot Brothers have landed a number of big cases in their career, including one that currently involves the California Highway Patrol and a cannabis-delivery service that it took $257,000 from during a search and seizure.

Though it's been proven countless times through their winning record of cannabis-possession cases and the testimonials from callers who talk about their experiences on the show, the *Cannabis Talk 101* co-hosts don't always agree on each other's methods.

"As a person of color, you're so afraid—if I don't cooperate, you're still gonna beat the shit out of me with a baton. It's fear-based," says Grande, sitting next to the Pot Brothers in the KOCI studio. Though typically a smiling, gregarious presence, he's not afraid to give his honest opinion.

"Keep that fear, but do what we say," Marc says.

"Easier said than done," Grande replies. "I agree with you, but it's not easy."

Despite being sober for 20 years and abstaining from smoking cannabis, Grande's input from the perspective of a person of color is a valuable asset to the group. He's worked in radio for years, including as a member of Big Boy's Neighborhood at Power 106 and with Ryan Seacrest at KIIS-FM 102.7, so he's used to communicat-

FROM LEFT: MARC WASSERMAN, CRAIG WASSERMAN, CHRIS WRIGHT AND JOE GRANDE

WHEN PROMPTED, CRAIG BUSTS OUT THE BRIEF, GET-OUT-OF-JAIL-FREE MANTRA WITH DEADPAN BRAVADO: "'OFFICER, WHY DID YOU PULL ME OVER?'" UPON ANY QUESTIONING, YOU SHOULD SAY, "I'M NOT DISCUSSING MY DAY" OR "AM I BEING DETAINED, OR AM I FREE TO GO?"

ing with urban audiences in the hip-hop community who, by and large, say they aren't very trusting of cops. "I feel like I'm the people's voice as well, coming from the minority point of view, and I'm gonna stick up for the minorities and say, 'No, that's not how it is,'" Grande says. "I've been punked out there by cops for smoking a joint and seen my neighbors get fucked up by police."

He had taken a hiatus from radio to focus on other projects and ended up in his current job, vice president of sales for Merchant Club of America, a credit-and-debit-processing tool for professionals in the cannabis industry. After he was invited as a guest on *Cannabis Talk 101* last year, he was inspired to get back into radio and wanted to help the show succeed by using his experience. Wright later gave him a slot as a co-host, though the first show he did he was totally on his own.

"They asked me to come back, and I was planning to co-host with the three of them, and all of them bailed on the show that week," Grande says, as the rest of the guys bust up laughing. "I'd never met the guests, and I did the whole show by myself, and after that, all the guys were like, 'Welcome to the team!'"

Wright's ultimate goal for the show was to create a respected educational platform that gives the hosts an avenue to talk about their experiences and connect with listeners who call from all over the country. As someone who made it in the cannabis industry, Wright wants to share the wisdom that helped him get out of the trenches of his family business. "There came a point when I said, 'I don't wanna sell weed anymore,'" he says, "'I don't wanna be handling bags of weed.'"

****

The dingy, backyard grow houses and seedy dispensaries where Wright initially learned about the weed game is a far cry from where he sits now, in a corner office with a view through large windows of planes streaking into the sky from John Wayne Airport. The ritzy Newport Beach business park that houses law firms, tax accountants and corporate offices is now home to Cannabis Talk Network, the company Wright built from the ground up four years ago. Despite being constantly on the go with speaking engagements, business meetings and the radio show, he pointedly takes the time every now and then to appreciate how far he's come.

"I'm on tour right now . . . I'm in Dallas, Fort Lauderdale, Atlanta—first-class flights, the whole thing. And I've created it myself," Wright says, looking at a white board full of scribbled bookings for seminar and speaking dates.

Cannabis Talk Network currently hosts a variety of seminars and workshops in the 29 states where weed is legalized. The goal is to teach everyone from young upstarts to multimillionaires how to grab the reins of their destiny as cannabis entrepreneurs. Hint: If you think that destiny includes growing pot, you're probably wrong. "I have to tell most people, 'You're not gonna be a grower, buddy. Let's be honest, you don't know nothing about it, you haven't been growing all your life, and it sucks. It's a lotta work,'" Wright says.

Part of changing the perception of the cannabis industry is helping people to realize all the aspects there are to this growing industry, including packaging plants, tax accountants, graphic designers, etc. This is where most successful cannabis careers will be made.

"During the gold rush, it wasn't the people panning for gold who made all the money," Wright explains. "It was the people who sold 'em the picks and shovels who made the money."

However, Wright doesn't let people forget that today's cannabis industry was built on the backs of yesterday's outlaws, including his family.

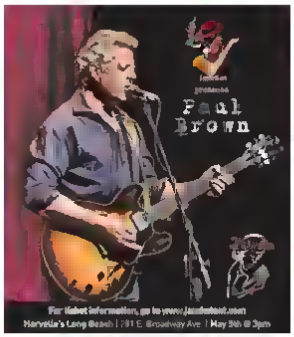
The second-generation weed grower and distributor grew up in a household where cannabis was a lifeline. His father and uncles taught him everything he knows. There were buds in the back yard and usually a spent roach in the ashtray left behind by his dad. Being involved from a young age made him different than his friends in Downey and, later, Placentia, where he attended El Dorado High School.

"Sometimes, kids who would come over to my house would mention it to their parents, and they'd tell their kids not to hang out with me "cuz his parents are drug dealers,'" Wright says. "My dad was always selling weed with my uncles and shit, so I wanted to do the same thing. So I did, too . . . allegedly."

He also had a passion for music, and with a shaved head, tattoos and G-funk bravado, Wright made a name for himself as a rapper with the local group Imperial Assassins (a nod to Imperial Boulevard). In an era before big-budget hip-hop videos and social media, he was rocking stages and gaining fans, he eventually inked a deal with Death Row Records and toured alongside legends such as Kurupt, Westside Connection, and Bone Thugs-n-Harmony.

By the mid 2000s, gangsta rap was on the decline, so he changed his style completely, opting to jump on the party-rock train spearheaded by popular acts such as LMFAO. He changed the group's name to Imperial Stars and started cranking out EM-friendly pop. It wasn't his proudest moment, but he and his band mates earned infamy when they pulled an epic publicity stunt by parking a semi-truck with their name plastered on it in the middle of the 101 freeway, causing a traffic jam that extended for miles. Their motive, he says, was to raise awareness for child homelessness in LA. The exposure and getting arrested on live TV didn't hurt, either. "I

» CONTINUED ON PAGE 12



Puff, Puff, Pass the Knowledge

» FROM PAGE 11

wanted to get exposure for my music; I wanted to do whatever it takes to make it," Wright says. "If you did that now you'd go viral as fuck."

Though he never really made a living with music, he depended on cannabis as an entrepreneur. He owned dispensaries and gained (and lost) money in the family business, but in 2006, as his father was dying of cancer, he decided to make a change. From his deathbed, Wright's father told him that if he was going to stay in the weed industry, he should figure out how to make a legal living with cannabis. "He said, 'Son, we've been in this industry for a long time and made enough money to be good, but you need to do it right and stop hiding,'" Wright recalls. "That's when I decided to come out of the green closet. I wanted to be a rock star. I knew I was going to get there; I just didn't know I was gonna get there doing this."

It took years, but now, he says, he has a stable business, with clients ranging from multimillionaires to first-time business owners who are paying top dollar for the knowledge and resources he can provide.

On his smart phone, he opens up a livestream video of a packed seminar in Arlington, Texas. One of his reps is talking to an entry-level group of students looking to get started in one of the company's long-term teaching and mentoring programs. Much like a carnival barker, the rep shouts to the packed conference room, "How excited are you guys about cannabis?!"

The crowd's screams are deafening.

****

Though *Cannabis Talk 101* offers weekly hot takes and funny segments such as "When Cannabis Goes Bad," there have been a few times when the crew had their own newsworthy blunders. One time, a car backed into a fire hydrant outside their former studio in Orange. The water rocketed to the top of the two-story building and landed on the roof, which collapsed, flooding the place and destroying all of their radio equipment. "Four hundred gallons of water went through our building," Wright recalls, shaking his head in disbelief. "We had an 8,000-square-foot facility, and when that happened, the city of Orange condemned the building because the water damage was so bad. We had to move to a new place."

But they were back on the air by their usual time on Wednesday, never once missing a show.

Part of the glue holding the show together are producer Mark Karnes and digital-media manager Jennifer Carrasco, who does all the editing, web design and videography. "It's a pleasure working with these guys," Carrasco says. "I learn a lot from working with them, and they all bring their own vibe to the show."

Carrasco started as an intern, and now, she oversees interns. While she's filming *Cannabis Talk 101* for YouTube, she's also doing live Instagram videos of the guys debating the state of cannabis. For example, during a recent episode, Craig and Grande were talking about regulation of the cannabis black market.

Craig, a proponent of California Cannabis Hemp Initiative 2020 (CCHI), wants to remove all criminal penal code penalties for illegal marijuana dispensaries.

"Wouldn't you think a better solution would be that Gavin Newsom spends his money and time going after the illegal shops that are just pop-ups and going after those who are doing this, selling it and not paying the taxes?" Grande asks him.

"No, because those people want to get into the market but aren't allowed to because of the over-regulation," Craig responds. "I hate to say this, and I might get some backlash, but the majority of people whose barks this industry was built on are the ones precluded from getting spaces because they didn't have a $100 million fund to buy up property."

"It ain't poor me, though," Wright interjects. "Because I'm the guy that started from zero that has a little stash and put myself in a position to make money in this industry—that's their own fault. But I'm also the guy that believes that the black market is thriving right now, and it's on purpose. I know some

lowkey people that are out there with a licensed facility, still moving product in the street."

Nothing Wright has accomplished in his decades-long career in the cannabis industry could've prepared him for the day he caught one of his own sons getting high.

The father of two had given him and his younger brother $100 to get some food with his friends. Though they were gone for a while, Wright's sons didn't come back with any food.

"I asked for my change, and they said they didn't have it, and I was getting mad at my younger son, who was acting more suspicious," he says.

After a few minutes of interrogation, one of their friends broke down, saying to Wright's son, "Just tell him."

"Tell me what?" Wright asked. "Did you lose it? Give it to your girlfriend?"

But when Wright looked into the red eyes of his stumbling, mumbling teenage son, he found the answer. "You're high, aren't you?!" Wright asked angrily.

Wright brought his son and their friends to the kitchen table and demanded they put whatever they bought to get stoned on the table immediately. "I said, 'Listen, guys, I think you guys are high,'" he says. "'Wherever the cannabis is, bring it to my table right now or else I'm calling all of your parents. You got 5 minutes.'"

He then left the kitchen to give the boys time to 'fess up. "I walked into my room and sat down for a second and was thinking, 'How do I handle this?' I'm in the marijuana industry," Wright says. "I was doing it at that age, and I was just happy they didn't get it from me. I thought they found their way into my stash."

When Wright returned to the kitchen, a small jar of weed was waiting on the table. "I looked at what they put down," Wright recalls, "and I said, 'Is this what [you] guys bought?! You got robbed!'"

He took the jar and gave them what he considers to be his most important cannabis talk to date. "I explained to them, 'You guys are too young for this, wait till you're 21 to make these kinds of decisions.' I told them it's not okay to smoke in our home or get high—'Right now, I'm not giving you permission to do that.'" To his knowledge, neither of his sons has gotten high since that day.

But his main concern is making sure people know that advocating for weed and abusing it are two separate things. "Too much of anything is bad," he says. "I'm pro-cannabis, but I'm not ignorant about it. I run a company, but people don't get high all day. I've gotten rid of people who show up to work high."

Through all his journeys and reinventions, he realized that what gives him value as a person is being at home with his sons, on the air with the crew of *Cannabis Talk 101*, or bringing his knowledge to the masses.

"I've grown, re-educated myself—the way I talk, the way I look. I've focused on being an entrepreneur. I've got children who look up to me, and when I look at them, they need to know daddy's doing something right," Wright says. "It's not about selling weed and hustling—that game's old. Was there a day for that? Of course there was . . . allegedly."

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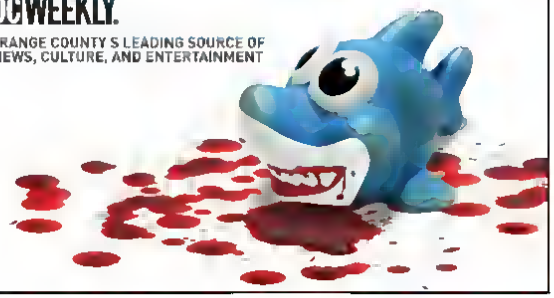

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thursday›
STRAIGHT UNSEEIN'

TYLER ADAMS

fri/04/19

[PERFORMING ARTS]

Yun-believable

Shen Yun

If you've yet to experience one of the dance troupe's performances, calling a Shen Yun show remarkable somehow seems like an understatement. Dozens of dancers and musicians come together in an immaculately precise classical Chinese recital full of jumps, flips and swirling color. The company, founded in 2006, aims to preserve this art form in its purest sense—and the result is truly breathtaking. The group leaves Orange County after the April 28 show, so don't sleep on getting a ticket.

MORE » ONLINE OCWEEKLY.COM

Shen Yun at Segerstrom Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m. Through April 28. $80-$150. —ERIN DEWITT

[FOOD & DRINK]

Wine and Dine

Wine Down Friday

If you are craving the serenity and beauty of nature (but don't want to go camping) and would like to wind down from a hectic week with a glass of wine in your hand, make sure to check out this monthly event at Giracci Vineyards and Farms. Set in the scenic Silverado Canyon, every Wine Down Friday is an opportunity to explore the variety of wines available, while live music and food trucks delight guests. This is a free, kid-friendly affair, so come sip your favorite Cabernet or find your new favorite drink in this gorgeous, pristine environment.

Wine Down Friday at Giracci Vineyards and Farms, 16162 Jackson Ranch Rd., Silverado, (714) 602-1109, www.facebook.com/giracci. 6 p.m. Free; wine and food sold separately. —LILA SHAKTI

sat/04/20

[FESTIVALS]

* THE DUDE STILL ABIDES

Lebowski Fest

What's a better way to ring in 4/20 than with a bunch of *Big Lebowski* fans? As usual, the extravaganza honoring the Coen brothers' 1998 cult classic will take place at Fountain Bowl, with unlimited bowling and costume and trivia contests among the activities. There are yet-to-be-announced guests who'll drop by, and there's no reason to fear like Walter because shabbos will have passed. Don't be a hater like the Jesus, and head to Fountain Valley to celebrate the film's 21st anniversary—to do otherwise would be a really, really big bummer, man.

Lebowski Fest at Fountain Bowl, 17110 Brookhurst St., Fountain Valley, (714) 963-7888; lebowskifest.com. 8 p.m. $30. —WYOMING REYNOLDS

[COMEDY]

Jokers and Tokers

Bear City Comedy: 4/20 Show

For Bear City Comedy's annual 4/20 Show this year, it's bringing back comedians who have totally crushed it, giving audiences an extreme case of the giggles. Even those who choose not to partake in any of the day's other festivities will experience a sudden attack of munchies, thanks to food provided by 7th Street Pizza. There's even a raffle, with the winner receiving a basket of assorted "goodies." Tickets are just $5 if you purchase in advance, which means they'll probably go fast. Don't let your chance at attending this fun night go up in smoke.

Bear City Comedy: 4/20 Show at Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170; www.facebook.com/BearCityComedy. 7 p.m. $5 in advance, $10 at the door. 21+. —MORGAN EDWARDS

sun/04/21

[CONCERT]

Take Us to Church

Gospel Brunch

The weekly Gospel Brunch at the House of Blues at Anaheim GardenWalk is always an event, but today is a special occasion. In honor of it being Easter, speakers and inspiring gospel singers will move you with their celebratory singing of classic and new hymns, rousing religious and non-religious folk alike. As the uplifting energy in the room feeds your soul, attend to your stomach with a delicious, all-you-can-eat buffet that includes comfort foods, carving stations, Southern delicacies and desserts for everyone to savor. As the Gospel Brunch trailer says, "Praise the Lord . . . and pass the biscuits."

Gospel Brunch at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 10 a.m. $45. —AIMEE MURILLO

[FLOAT TRIPS]

Bring Your Peeps

Easter Brunch Cruise

Egg hunts are for kids, so adults who want to take their Easter celebrations to the next level can hunny-hop aboard one of Hornblower Cruises today for brunch! Choose one of three time frames to depart for some mouth-watering breakfast and lunch fare, from savory to sweet. The champagne and cocktails will be flowing, and the Easter Bunny will even be on board for photo opportunities. Live entertainers will serenade guests, and best of all, the picturesque Newport waters will provide a fabulous backdrop. Bring the family for this seafaring adventure!

Easter Brunch Cruise departs from Hornblower South, 2431 W. Coast Hwy., Newport Beach, (949) 631-2469, www.hornblower.com. 10 or 10:30 a.m., also 2:30 p.m. $78. —AIMEE MURILLO

mon/04/22

[FILM]

A Lost Gem

Babylon

There is more to reggae than smoking pot and wearing a colorful beanie, and short of learning about the Rastafarian religion, one could pick up a thing or two about the revolutionary culture that goes hand in hand with the music by checking out Franco Rosso's rarely screened *Babylon* during its run at the Frida Cinema. This important indie film features a terrific soundtrack and depicts the struggles with racism and corrupt police of "Blue," a young Jamaican man living in the South London district of Brixton who works as a mechanic when not fronting a sound system.

Babylon at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. 10 p.m. Through April 25. $7-$10. —SCOTT FEINBLATT

tue/04/23

[RECREATION]

Get Active!

Xanadu Beach Volleyball Pickup Games

Local lifestyle-and-wellness-events organizer the Xanadu Life hosts this weekly, low-key outing for those who have always wanted to learn to play volleyball without the pressure of competition, as well as for those who just want a regular hangout in the fresh air. Every Tuesday evening until September, you'll get to work on your skills for free in a casual, fun environment. Bring friends, a jacket in case it gets cold and a reusable water bottle—no single-use plastic bottles!

Xanadu Beach Volleyball Pickup Games at Huntington Beach Pier Volleyball Courts, 325 Pacific Coast Hwy., Huntington Beach, www.facebook.com/thexanadulife/events. 6 p.m. Free; RSVP required. —AIMEE MURILLO

wed/04/24

WARNER BROS.

[FILM]

WILD WILD LIFE
True Stories

"I hope you don't mind loud music!" advises David "The Narrator" Byrne, multitalented singer/songwriter and eccentric film director. The Talking Heads front man's 1986 road-trip movie *True Stories* was ahead of its time, featuring John Goodman visiting a fictional town called Virgil, Texas, for its self-described Celebration of Specialness, with weirdos galore, including a serial liar, a lady who never leaves her bed and a conspiracy-theorist preacher. Oh, and 50 sets of identical twins. This hybrid music video/faux documentary, co-written with actor/playwright Stephen Tobolowsky (who makes a special appearance at tonight's screening), is where deadpan meets charm you can dance to.

True Stories at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. 7 p.m. $12. —ANDREW TONKOVICH

[CONCERT]

Ain't Misbehavin'
Spring Into Jazz

This spring brings bees buzzing and flowers blooming—and a concert series featuring some of the most rhythmic jazz artists from around the world. The Casino San Clemente hosts singer/songwriter Tim Gill, whose smooth vocal performance will fly you to the moon as he and the Tim Gill Quintet journey through timeless standards and original material. Enjoy the sensual sounds while indulging in a tasty menu that includes a crisp salad, a juicy steak and a rich chocolate-whiskey cake—or just come out to enjoy a concert full of rhythm and groove.

Spring Into Jazz at the Casino San Clemente, 140 W. Avenida Pico, San Clemente, (949) 369-6600, thecasinosanclemente.com. 6 p.m. $10-$25. —LAUREN GALVAN

thu/04/25

[CONCERT]

Spark Yer Girl Blunts
Leikeli47

With her distinct tongue-in-cheek yet insightful lyricism, Leikeli47 is cheerfully subversive. She's also probably the only person who could pull off cutting holes into a bandana and wearing it as if it were a balaclava. Songs such as 2017's "Attitude" and last year's "Roll Call" are fun and danceable, but often have moments that pierce the listeners' consciousness. An enigmatic yet brutally honest storyteller, Leikeli47 has quickly become a driving force for the future of hip-hop.

Leikeli47 at the Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com. 9 p.m. $18. —STEVE DONOFRIO

COURTESY IVORY STAR

[THEATER]

They'll Be There for You
Friends! The Musical Parody

Relive the glory days of the 1990s (and a little later, when things got terrible) with some decent facsimiles of TV pals you grew to know and love in *Friends! The Musical Parody*. In this stage farce of the TV comedy, you'll get to hang with the twentysomethings as they gather at Central Perk in New York and deal with a runaway bride. So many of your favorite moments from the show are included, uncensored, unfettered and kicked into high gear—with music! Created by Bob and Tobly McSmith, who penned *The New York Times* Critic's Pick *The Saved By the Bell Musical* and *Full House! The Musical*, this rip-roaring romp promises, "You'll laugh! You'll cry! You'll Unagi!" And if you can't remember what that means—go and find out!

Friends! The Musical Parody at City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700, www.citynationalgroveofanaheim.com. 8 p.m. $39.50. —SR DAVIES

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EDWIN GOEI

Hell Hath No Fury

Clyde's Hot Chicken brings the Nashville-style bird to Orange County

BY EDWIN GOEI

Behind America's most iconic foodstuffs are often origin stories that somehow involve some sort of improvisation leading to their discoveries. The first batch of nachos was improvised by a maître d' named Ignacio at the Victory Club in Piedras Negras, Mexico, when a bunch of U.S. military wives showed up after the restaurant had just closed. Buffalo wings were improvised by Teressa Bellissimo of the Anchor Bar when her son's hungry friends showed up late one night and all there was to cook were wings, which, at the time, were only fit for the stockpot.

But the story behind the creation of Nashville hot chicken is remarkably different. It was actually made on purpose. Legend has it that a handsome gent named Thornton Prince, who was known for his womanizing, was out too late one Saturday night in the 1930s. The next day, his angry girlfriend spiked his fried chicken with an excessive amount of cayenne as punishment. But rather than choking on it, Prince liked the dish. In fact, he shared it with his friends and eventually opened Prince's Hot Chicken Shack. The Nashville institution is now recognized as ground zero for the current craze of hot chicken sweeping the country.

In LA, the wait at Howlin Ray's can last up to five hours. But in Orange County, hot chicken is usually hidden in random menu specials. Enter the new Clyde's Hot Chicken in Fullerton. Although it's not the first attempt at a hot chicken restaurant in these parts, it may be the one that sticks. Clyde's has all the markings of a fast-casual that eventually wants to franchise. The attractive twentysomethings employed as cashiers wear uniforms that say "Hot As Cluck," and the menu design on the LCD screens has a slick corporate polish that looks as if it were conceived by that other chicken franchise named after a state.

If you want the hot chicken served as close to how it's offered at Prince's—on top of sliced white bread and garnished with pickles—Clyde's offers breast strips but no other parts. The preparation does, however, remain faithful to the original recipe. Take Southern fried chicken, then apply to it a sauce made from one part melted lard and three parts cayenne pepper.

This sauce defines Nashville hot chicken. And Clyde's strips—along with its wings and chicken sandwiches—can be had in four heat levels ranging from "Naked" to "1930," a nod to the incident that started it all.

It's been reported that a "medium" at Prince's is equivalent to "hot" everywhere else. But at Clyde's, even the normal heat level burns you on three fronts. It first hits the tongue, then moves on to your nasal passageways and throat. At some point, it may feel as though you inhaled cayenne pepper dust. But a split second before you start coughing, the pleasure centers of your brain release the endorphins that make you want to take a second bite. You go to hell and back in the span of a minute.

While the sauce is wonderful, the strips themselves tend to suffer the same fate as all fast-food breast meat: they're dry. Clyde's has not yet figured out how to make them as juicy as the ones at Raising Cane's. The flaw is less noticeable when you eat the strips inside a sandwich, where it's helped by coleslaw, pickles and a toasted brioche bun.

If you want something healthier, a juicier piece of chicken breast can be found in Clyde's grilled version of the sandwich. Its heat level can also be adjusted. When you opt for any of the sandwiches, you should skip the slaw for a side; there's already plenty of it tucked between the buns. You should also know that the crinkle fries are indistinguishable from Del Taco's and the waffles get soggy quickly. But the mac salad is well-seasoned with the telltale yellow tint and flavor of turmeric.

The best thing to eat at Clyde's may be the chicken wings, which are sold in multiples of six and taste like the poultry bastard child of Buffalo and Nashville's most iconic foods. The only thing missing is an origin story. At Clyde's, it's not from a lack of trying.

On the business' website, under the heading "Our Story," there's a grainy black-and-white picture of a man in overalls tending to a flock of chickens that's titled "The Man. The Myth. The Legend," with a sentence underneath that simply reads, "The man that started it all." If there's no further detail offered by the owners, it's probably because they know no story can beat the original, which shows that necessity isn't always the mother of invention; sometimes, it's a woman scorned.

CLYDE'S HOT CHICKEN

513 N. Harbor Blvd., Fullerton, (714) 519-3707, www.clydeshotchicken.com. Open daily, 7:30 a.m.-10 p.m. Meals, $4.99-$10.99. No alcohol.

WHAT THE ALE

» GREG NAGEL

Redefining Beer

If you've ever been to the Bruery in Placentia and read the beer list, then you know it can be as daunting as trying to find a specific furniture item inside an IKEA. Is Brazo Brazo a swanky armchair or an oak-aged sour rye ale with blackberries? According to an antiquated 2006 California state law, beer is defined as something mainly derived from grain.

Assemblyman Tom Daly recently submitted Assembly Bill 205 in an effort to correct the issue; it passed unanimously.

"This bill is more of a cleanup of being able to use ingredients many craft brewers have been using for quite some time," explains Patrick Rue, founder of the Bruery. "It won't change what we do, but it does give us greater confidence that our use of certain ingredients is authorized by California law."

A 2006 rule adopted by the U.S. Department of Treasury and its Alcohol and Tobacco Tax and Trade Bureau states, "Beer must be brewed from malt or from substitutes for malt. Only rice, grain of any kind, bran, glucose, sugar and molasses are substitutes for malt. In addition, the following materials may be used as adjuncts in fermenting beer: honey, fruit, fruit juice, fruit concentrate, herbs, spices and other food materials."

The new bill essentially adds that beer that includes honey, fruit, juice, herbs, spices or other food materials as adjuncts in fermentation "shall be defined exclusively as beer."

"AB 205 is about licensing, not packaging," adds David Miller, legislative director in Daly's office.

California's beer industry is valued at well more than $7 billion, and it's great to see lawmakers looking to protect it.

LETTERS@OCWEEKLY.COM

GREG NAGEL

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ERIN DEWITT

Taco Tuesdays 4 Lyfe

Business is good for Long Beach Taco Co.

LongBeachLunch
» ERIN DEWITT

Downtown Long Beach residents waited months, then nearly a year for the Long Beach Taco Co. to open. The first projected date of summer 2018 came and went. Then there was talk of a grand opening before the New Year, but nothing. Finally, in late February, happiness came to the corner of First Street and Linden Avenue.

Owner Armando Velazquez (who also runs Placentia's popular Salt & Ash restaurant) and his team were transparent with the process, regularly posting construction videos and teasing menu additions on their Instagram page, as well as thanking neighbors for being patient while they got things just right. Every so often, they'd post a photo of an upcoming taco creation, successfully keeping the buzz going.

Now open for only a few weeks, Long Beach Taco Co. is regularly packed. It has pretty stretched hours for a taco place—Sunday through Thursday, 7 a.m. to 11 p.m., and until 1:30 a.m. on Fridays and Saturdays—so if you ever get a chilaquiles craving at sunrise, this is your spot.

It's a casual, lively restaurant, sometimes bordering on loud, and it can get especially crowded on Tuesdays (naturally), when Long Beach Taco Co. shells out asada, carnitas and pastor street tacos for two bucks apiece. There's also a pretty decent happy hour Sundays through Thursdays, when all beer and wine is $2 off (it doesn't serve hard liquor presently) and a pair of its signature tacos costs just $5.

It offers ceviche and fresh oysters as appetizers, but the star dish is the queso fundido. Your choice of either chorizo or soyrizo (opt for the soy version, the cheese is enough of an oil bomb) served over a bubbling dish of molten queso, plated alongside a giant flour tortilla to rip apart and envelop the cheesy goodness.

As the name suggests, tacos are the main attraction here, with a dozen varieties available on small, homemade corn tortillas. At $4 each, it's better to opt for the daily special of three-for-$10 and settle in to eat your way through the menu.

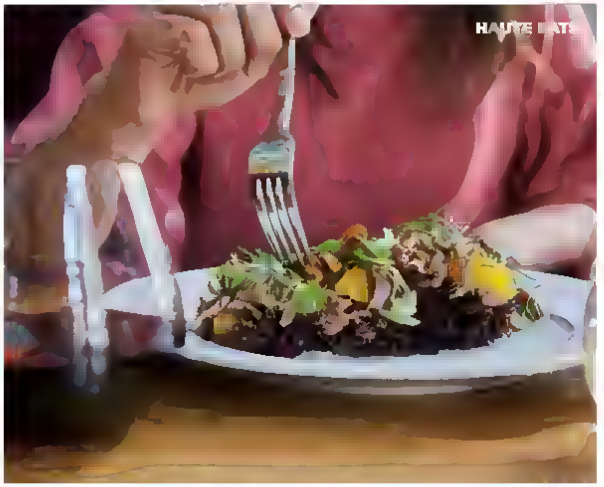
For vegetarians, there's a flight of meatless options that includes the rajas con crema, roasted poblanos paired with corn, cheese, beans and sour cream. The calabacitas is a veg-heavy choice, with zucchini, carrots, onions, beans, herbaceous epazote and crunchy tortilla strips. The O.G. taco—just beans, guac and queso fresco—was flavorful but in need of some texture.

On the meaty side, the Ensenada fish taco came with pillow-light fried white fish and the standard trifecta of cabbage, tart pico and smooth crema. The pastor was smoky and sweet, with tender, long-marinated pork topped with cilantro, guacamole and pieces of golden pineapple. The mole taco, a large mound of shredded chicken in a thinned-out version of an otherwise unctuous sauce, was topped with fuchsia-colored pickled onions and just a sprinkle of queso fresco.

Before committing to an eating plan, though, don't forget to skim over Long Beach Taco Co.'s tiny dessert section. There are only a few selections, but go for the churros. Yes, it is $8, but it is enough for six people. Well, three realistically. Fine, I could eat it all myself. With a perfectly crispy exterior and chewy interior, each churro is filled with silky cajeta, a thick Mexican caramel sauce. The plate is finished with whipped cream and strawberries at the peak of ripeness.

While people may complain $4 for a single small taco is steep (Yelp unfortunately remains a veritable dumping group for anyone with anything to complain about), these are thoughtfully crafted with high-quality ingredients and balanced flavors. It's not a cheap taco, and it's not supposed to be

LONG BEACH TACO CO.
442 E. First St., Long Beach, (562) 912-4455, longbeachtacocompany.com



GREG NAGEL

Fashionable Cuisine

Tangata's ode to Guo Pei's haute couture

There's nothing quite like watching a haute couture show, for which clothes are bent into soft translations of a designer's inspiration, sometimes taking 500 people and hundreds of days to complete. Even if you're not a fan of high fashion, the current exhibition at the Bowers Museum is a chance to see it all up close, each hand-embroidered design, each perfectly placed jewel, each piece an engineering and fashion marvel. On display for "Guo Pei: Couture Beyond" are ethereal looks created by the iconic Chinese designer.

Three of those looks inspired Tangata Restaurant executive chef Stefano Ciociola to come up with a special menu celebrating the show, titled "Geo Pei: Cuisine Beyond." The museum's on-site eatery usually takes on a Euro-Pacific flare. Inspired by the featured designer, Ciociola's haute cuisine imitates fashion, making the trip a complete experience.

For the Imperial Warrior salad, golden orange slices intermingle with a palette of duck confit, speckled lettuce, crunchy endive, subtle celeriac mousse and spicy candied walnuts. Stitching the dish together is a Champagne vinaigrette that yearns to be paired with a light wine. Recommended by our server was the house rosé, a Domaine De Cala from France. The wine is nearly bone-dry, with some apple and peach notes that play well with the lightness of the salad. Sadly, you cannot bring a glass of it into the exhibit; the only wine you can bring into the show has to be smuggled within your belly.

When the main dish arrived, I tried

EAT & DRINK THIS NOW
» GREG NAGEL

my hardest to think of which look it was derived from. Seared barramundi (though the menu says it's black cod) is perched atop a pad of satisfying Chinese forbidden rice that has a deep-purple hue and is somewhat sweet and nutty. The fish is served skin-up and adorned with crispy rainbow carrot on top and pea tendrils on the bottom. "It's like that one outfit with the gold on top," Ciociola notes. I didn't want to press him too hard about which specific one, as each look isn't named. To avoid overpowering the lightness of the dish, I paired it with Au Bon Climat Pinot Noir out of Santa Barbara for its bright-red cherry and raspberry notes.

If you're going for a quick bite before or after the show, you must get dessert. The golden empress mimics Pei's centerpiece of the Elysium collection with a golden, sparkly lemon mousse, caramel Chantilly cream, and lots of fun details sprinkled about that can be smeared through the earthy-sweet cilantro coulis. Can I smuggle some more of this to eat under one of the huge dome dresses?

TANGATA RESTAURANT
at the Bowers Museum, 2002 N. Main St., Santa Ana, (714) 550-0906, patinagroup.com/tangata-restaurant. "Guo Pei: Couture Beyond" runs through July 14. For more information on the exhibit, visit www.bowers.org

KAEL: SHE LOST IT AT THE MOVIES

ILLUSTRATION BY FELIPE MUHR/GETTY/21 PICTURES LLC

Movies That Made Her

What She Said: The Art of Pauline Kael celebrates the late film critic

BY AIMEE MURILLO

A recent conversation with friend and former *Weekly* editor in chief Gustavo Arellano bruised my ego when I told him I had never read the writings of Pauline Kael. "She's canonical," he said, his tone was as incredulous as it was chastising. "She's legendary How can you call yourself a film critic if you've never read her work?"

In all honesty, I've long veered away from Kael because I was aware of her tendency to be inconsistent in what she praised. In other words, there was just never any real theoretical basis for what she liked. As a person educated in film theory and who enjoys understanding how a film's visual language helps tell a story or central message, I perceived Kael's writing to lack a deeper critical analysis, and her simplistic "liked it" or "disliked it" judgement didn't inspire respect or trust. So I was all shrugs when it came to her; instead, I gravitated toward the likes of Manohla Dargis and J Hoberman.

That is, until director Rob Garver's documentary *What She Said. The Art of Pauline Kael* took me to school. The film is a vast exploration of Kael's writing and a glimpse at her life and how she became the most hated, well-respected and widely read film critic in the 20th century The film practically lives in Kael's head, as we're treated to numerous voice-over readings of her most famous reviews and excerpts from a few of her seminal books, including *I Lost It At the Movies*, *Kiss Kiss Bang Bang* and *When the Lights Go Down*.

What She Said confirms my main criticism about Kael, as other writers and colleagues interviewed in the film discuss But it succeeds in winning me over with the immersion into Kael's fantastic writing style Yes, she would contradict herself often over the years, but she was honest, direct, conversational, witty, and a natural in making her points poignantly and with conviction. She owned what she said, and even if you didn't agree with her (which I often didn't), her writing was infectious enough to keep you interested in everything she had to say

The film tracks Kael's early life and failed career as a playwright, then as she bounced among various jobs, including nanny and copywriter, to support herself and her daughter with filmmaker James Broughton, Gina James, whom Kael raised alone She secured her first film-reviewing gig by arguing with a friend about the Charlie Chaplin film *Limelight* within earshot of the editor of *City Lights* magazine at a San Francisco coffeeshop She eviscerated the film, which pretty much set the tone for her future as a critic. She later secured a writing job with the nationally circulated *McCall's* magazine, but she was chased out by reader hate mail after she tore down *The Sound of Music*

Kael's unapologetically contrarian opinions got her in trouble many times, drawing the ire of film directors, other critics (including Andrew Sarris and Renata Adler), the general American public and her editors, among them William Shawn, the longtime editor in chief of *The New Yorker*, where Kael would end her career with her retirement in 1991.

What She Said makes it clear what movies Kael hated: pompous, self-aggrandizing art-house films from Europe and Hollywood epics. She adored such New Hollywood films as *Nashville* and *Bonnie and Clyde*, the films of French New Wave director Jean-Luc Godard, independent, intellectually challenging movies (though she hated *Shoah*), and trashy, campy schlock. Kael was witness to the changing tides of cinema through the latter half of the 20th century, and it's equal parts joyful and sensational to experience it through her eyes and hear her incisive commentary on some of the most well-known movies of that time. (Most of her voice-over narrations are recited by Sarah Jessica Parker, while others are by Kael herself from past radio programs and interviews)

Garver finds a good balance in depicting Kael's personal and professional lives, as well as some of her human foibles (such as her propensity for making noises and scribbling notes loudly while at the cinema) *What She Said* places much more focus on her professional life—because her life *was* the movies That passion transcended to the pointed word and broke out of the monotoned voice of the New York film critic set, offering the masses something they could understand. She changed the game for everyone after her

It's easy to take Kael's influence for granted, but *What She Said* will hopefully illustrate it for others as it did for me Though you might not agree with her takes on most movies, her personable writing style will almost always lure you in and give you new appreciation for the form. #Respect.

AMURILLO@OCWEEKLY.COM

WHAT SHE SAID: THE ART OF PAULINE KAEL

screens as part of the Newport Beach Film Festival at Edwards Big Newport 6, 300 Newport Center Dr, Newport Beach, (844) 462-7342, newportbeachfilmfest.com May 2, 7:45 p.m $16

Yes, Iyah

BY MATT COKER

Edward Scissorhands. Animated human being Edward (Johnny Depp) has scissor blades for hands. *Frida Cinema; thefridacinema.org. Thurs., April 18, 2:30, 5:30 & 8 p.m.; Sun., 5:30 & 8 p.m. $7-$10.*

Ralph Breaks the Internet. Six years after *Wreck-It Ralph*, Ralph and Vanellope (voiced by John C. Reilly and Sarah Silverman) discover a wifi router. *Fullerton Public Library, (714) 738-6327. Thurs., April 18, 6:30 p.m. Free.*

Monty Python's Life of Brian. Average young Jewish man Brian Cohen (Graham Chapman) is followed as the Messiah at the same time—and approximately the same place—as Jesus Christ (Kenneth Colley) is. *Art Theatre; arttheatrelongbeach.org. Thurs., April 18, 7 p.m. $9-$12; also at the Frida Cinema, thefridacinema.org. Thurs., April 18, 7:30 p.m. $7-$10.*

RiffTraxx Live: *Octaman.* From a radioactive swamp deep in a Mexican jungle, a being that is neither man nor octopus emerges to go on a light killing spree. *Various theaters; www.fathomevents.com. Thurs., April 18, 8 p.m. (live); Wed., 7:30 p.m. (encore). $12.50.*

Wild Nights With Emily. An irreverent exploration of the famous poet Emily Dickinson (*Saturday Night Live* alum Molly Shannon). *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Opens Fri., call theater for times and ticket prices.*

Stuck. Six commuters stranded in a New York subway learn about one another through music. *Regency South Coast Village, (714) 557-5701. Fri.-Thurs., April 25, 11:45 a.m., 2:15, 4:30, 7:15 & 9:45 p.m. $9-$12.*

D2: The Mighty Ducks. Coach Gordon Bombay (Emilio Estevez) and his Mighty Ducks youth hockey squad face off against a tough Icelandic team that does not always play fair. *Orange County Great Park; ocgp.org/events. Fri., screening at Terraced Lawn, after sunset. Free.*

Babylon. The trials and tribulations of young black youth in early 1960s London, as seen through the eyes of a reggae sound system's front man (Brinsley Forde). *The Frida Cinema, thefridacinema.org. Fri., 2, 4, 6 & 8 p.m.; Sat., noon, 2, 4, 6 & 8 p.m.; Sun.-Thurs., April 25, 10 p.m. $7-$10.*

Lost & Found. Seven interconnecting stories set in and around a train station's lost-and-found office. *Art Theatre; arttheatrelongbeach.org. Fri., 2:45 p.m.; Sat., 6:45 p.m.; Sun., 1:45 p.m.; Mon. & Thurs., April 25, 4:30 p.m.; Tues., 7 p.m.; Wed., 2:30 p.m. $9-$12.*

Satan & Adam. The unlikely pairing of a harmonica master and one-man-band Mr. Satan who later suddenly disappears. *Art Theatre; arttheatrelongbeach.org. Fri., 5 & 9 p.m.; Sat.-Sun., 4 p.m.; Mon. & Thurs., April 25, 7 p.m.; Tues., 2:30 p.m.; Wed., 4:30 p.m. $9-$12.*

COURTESY KINO LORBER

2019 International Film Festival. Kicking things off is the 2013 rom-com *Pulling Strings*, in which a diplomat (Laura Ramsey) has her world turned upside-down in Mexico City. *Santiago Canyon College, Bldg. D-101, 8045 E. Chapman Ave., Orange. (714) 628-4938; sccollege.edu/internationalfilmfestival. Fri., 6 p.m. Free.*

Light in the Water. The West Hollywood Swim Club was registered as the first openly gay masters swim and water polo club shortly after the first Gay Games of 1982. *Art Theatre; arttheatrelongbeach.org. Fri., 7 p.m.; Sat., 1:45 p.m.; Sun. & Wed., 7 p.m.; Mon. & Thurs., April 25, 2:30 p.m.; Tues., 4:30 p.m. $9-$12.*

Senior Thesis Cycle 5 Film Screenings. Student films premiere and are also live streamed. *Chapman University; chapman.edu/dodge/. Fri., 7 p.m. Free.*

Fury *Failed Entertainment* Release Party. See on the big screen the Orange County hardcore band's 16mm music video for "Angels Over Berlin," as well as a film they handpicked. *The Frida Cinema; thefridacinema.org. Fri., 7:30 p.m. $10-$25.*

Re-Animator* and *Bride of Re-Animator. Stuart Gordon's 1985 camp classic is followed by Brian Yuzna's 1989 sequel. *The Frida Cinema, thefridacinema.org. Fri., 8 p.m. $10.*

Repo Man. Desperate, young Otto (Estevez) stumbles into the car repos session business. *The Frida Cinema, thefridacinema.org. Fri.-Sat., 10 p.m. $7-$10.*

Penguin Highway. A probing fourth grader ties the sudden appearance of penguins in his village to a young woman working at a dental clinic. *Art Theatre, arttheatrelongbeach.org. Sat.-Sun., 11 a.m. $9-$12.*

***Le notti di Cabiria* (*The Nights of Cabiria*).** Warlish prostitute Maria "Cabiria" Ceccarelli (Giulietta Masina) wanders Rome's streets looking for true love, but finds only heartbreak. Arrive early for professor Petra Petry's basic Italian lesson. *Bowers Museum, bowers.org. Sat., Italian class, 12:30 p.m. Free, screening, 2 p.m. $12; museum members, free.*

Leon: The Professional. When 12-year old Mathilda (Natalie Portman) comes home to find her family murdered, she seeks refuge from her neighbor (Jean Reno), who is a hit man. *The Frida Cinema, thefridacinema.org. Sat., 2:30 & 5:30 p.m. $7-$10.*

A Look Back at 60 Years: Harbour Surfboards. "Short & special" Harbour films, plus live music, original art and more. *Pacific City, 21026 Pacific Coast Hwy., Ste. E 200, Huntington Beach, (714) 930-2345. Sat., book signing, 5 p.m.; screening, 6 p.m., guest panel, 7 p.m. $25.*

Graduate Thesis Cycle 5 & 6 Film Screenings. More student films premiere and are also live streamed. *Chapman University; chapman.edu/dodge/. Sat., 7 p.m. Free.*

***Reefer Madness*: 4/20 Roadshow.** American Genre Film Archive's new 2k restoration of the 1936 cautionary tale. *The Frida Cinema, thefridacinema.org. Sat., 8 p.m. $7-$10.*

The Big Lebowski. The Coen Brothers' mistaken-identity comedy/mystery classic. *Art Theatre, arttheatrelongbeach.org. Sat., 9 p.m. $9-$12.*

Annihilation. An ex-soldier biologist (Portman) lands in a mysterious zone where the laws of nature do not apply. *The Frida Cinema, thefridacinema.org. Sun.-Thurs., April 25, 2:30, 5 & 7:30 p.m. $7-$10.*

Bomb, a Love Story. At the height of the 1988 Iran-Iraq War hope, love and affection manage to survive relentless bombing in Tehran. *Starlight Cinema City, (714) 970-6700. Sun., 4 p.m. $10-$15.*

Ed Wood. Tim Burton's masterpiece about the ambitious but deliciously untalented filmmaker (Depp). *The Frida Cinema, thefridacinema.org. Mon., 5:30 & 8 p.m., Tues., 2:30, 5:30 & 8 p.m. $7-$10.*

Bright Ones. Talented kids from a performing-arts school learn they have only two weeks to mount a creation-themed showcase. *Various theaters; www.fathomevents.com. Mon., 6:30 p.m. $12.50.*

Okko's Inn. Okko helps her grandmother run a Japanese countryside inn which is inhabited by ghosts. *Various theaters; www.fathomevents.com. Mon.-Tues., 7 p.m. $12.50.*

Envision Unity Film Festival. San Clemente High School students screen their short films. *San Clemente Bahá'í Center, 3316 Avenida Del Presidente, San Clemente, envisionunityfilmfestival.com. Tues., 6 p.m. Free if you RSVP in advance, $10 at the door.*

Big Fish. A son (Billy Crudup) tries to separate fact from fiction in the life story told by his dying father. *The Frida Cinema; thefridacinema.org. Wed., 2:30 p.m., Thurs., April 25, 2:30, 5 & 7:30 p.m. $7-$10.*

The True Cost. The impact of fashion on people and the planet. *Chapman University; chapman.edu. Wed., 6 p.m. Free.*

***True Stories* With Stephen Tobolowsky Q&A/Book Signing.** The 1986 musical comedy was directed by Talking Heads front man David Byrne, who also narrates and wrote the screenplay with Beth Henley and Stephen Tobolowsky. *The Frida Cinema, thefridacinema.org. Wed., preshow, 6:30 p.m., screening, 7 p.m. $12.*

The Magnificent Seven. Oppressed peasants hire seven outlaws to defend their Mexican village. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

Sleepy Hollow. Ichabod Crane (Depp) is sent to investigate three decapitations. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., April 25, 10 p.m. $7-$10.*

Ocean's Thirteen. Danny Ocean (George Clooney) rounds up the boys for a third heist. *Fullerton Public Library, (714) 738-6327. Thurs., April 18, 1 p.m. Free.*

Senior Thesis Documentary Screenings. Student-made films premiere and are also live streamed. *Chapman University; chapman.edu/dodge/. Thurs., April 25, 7 p.m. Free.*

Newport Beach Film Festival. The 20th-anniversary cinedravaganza kicks off with *Luce*. *Newport Beach Film Festival Opening Night at Edwards Big Newport; www.newportbeachfilmfest.org. Thurs., April 25, 7:30 p.m. $225 (includes entrance to Opening Night Gala at Fashion Island; film-only tickets are sold out).*

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Crazy On You

Loving the mentally ill in the Wayward Artist's *Next to Normal*

BY JOEL BEERS

There are a lot of questions regarding mental illness. Who is affected? Why are they affected? When, where and how to seek professional help?

But there's another question not asked nearly as often, but that affects far more people than the oft-cited stat of the one in five Americans who will experience a severe mental illness in any given year: How do those who genuinely care for and love them stop blaming the sick person for how the mental illness makes them feel?

It's an uncomfortable question, one that reeks of selfishness, anyone who dares raise it probably feels like an ass and needs some professional help themselves, right?

Maybe. But it's also one of the things that elevates the 2008 musical *Next to Normal* from just another story of the terrible nature of mental illness to one about how that illness, like drug addiction, affects the people around them, their families, friends and significant others who so often feel completely insignificant around them.

The central character in this rock-tinged musical, which earned creators Brian Yorkey and Tom Kitt a 2010 Pulitzer Prize for drama, is Diana, the domestic hub of her apparently normal nuclear family. But while the play revolves around Diana's mental illness, which appears to be some form of bipolar accented by psychotic touches, it's as much about how the characters in her orbit are affected, as well as the confusion, frustration and even anger they feel toward her: her kind and compassionate husband, Dan, her overachieving, stressed-out high-school-aged daughter, Natalie, and her son, Gabe, a typical-enough seeming teen who is clearly the shining star in Diana's constellation.

Except there's one little problem with Diana's family dynamic. One of those characters doesn't actually exist. It is a manifestation, if not a trigger, for her severe mental illness, one that makes her somewhat-amusing-at-times symptoms (making sandwiches on the kitchen floor; bursts of productive mania that yield home improvements that even a tweaker would find impressive) turn deadly serious, such as when she stops her smorgasbord of prescription drugs.

The intimate setting of the Grand Central Art Center theater both helps and hinders the telling of this engrossing, achingly heartfelt and surprisingly very funny story. The characters are always within touching distance of the audience, which makes things very immediate. But as in any musical, the use of recorded music reinforces the inherent artifice of the genre. It's a constant reminder of the already highly unusual experience of seeing people spontaneously burst into song (and wouldn't it be nice if that were the main manifestation of all mental illnesses?). Bigger spaces make it easier for the audience to detach from that artifice, yet strangely invest more into it. But when you are so close to the characters you can hear them breathe, that useful, even necessary, sense of detachment is harder to obtain.

JORDAN KURAT

Director Craig Tyrl of this Wayward Artist production does what he can with the space, creating a fluid and visually appealing show that uses Kristin Campbell's videos to great effect: the rapidfire imagery of violent and distorted images juxtaposed with serene shots of clouds and nature are visual reminders of the turbulence punctuated by moments of clarity going on inside Diana's head.

The ensemble is uniformly strong, with Wyn Moreno's Dan and Erica Schaeffer's Natalie contributing particularly passionate and fully formed portrayals. Then again, they are the only characters not enveloped in delusion. As Diana, Rachel Oliveros Catalano is quite effective when she is acting, in terms of being active, but her physicality—crossing of arms, wringing of hands—makes her feel closed off most of the time, as if she's aware she's different. Hell yes, she's different, she is seriously mentally ill. But one of the ironies of mental illness is that the person suffering from it is often the last one who knows it or, perhaps, even cares about it.

Mentally ill people are particularly adept at living in the moment. The problem is, the people who most care about them are also in that moment, but it's not theirs. And regardless of the care, concern and genuine love they feel for that person, they can also feel trapped in that moment and yearn to get out of it. And they feel like shit because of it.

Living with mental illness is no joke, whether it's inhabiting the faulty wiring in your brain or some hole in your soul, or it's in a person you love. *Next to Normal* gets that. And even though the trace of hope that lingers at this play's end feels nice, the reality of such situations is even crazier than people suddenly bursting into song—and yes, even more agonizing than many musicals (but not this one!) are to endure. But at least this one beautifully—and sadly—captures some aspect of that reality.

NEXT TO NORMAL
at Grand Central Art Center, 125 N. Broadway, Santa Ana, www.thewaywardartist.org. Thurs.-Fri., 7:30 p.m.; Sat., 2 & 7:30 p.m. (April 20 matinee sold out); Sun., 2 p.m. Through April 28. $15-$25

ARTSOVERLOAD

» AIMEE MURILLO

April 19-25

DANCE ESCAPE: A spring showcase of current MFA candidates at UC Irvine's School of Dance, featuring graduate and undergraduate dance students. Thurs.-Fri., April 18-19, 8 p.m., Sat., 2 & 8 p.m. $11-$18. Claire Trevor Theatre at UC Irvine, Irvine. (949) 824-2787, arts.uci.edu.

DASTARDLY DEEDS AT HARMONY HOUSE: A mystery musical play based on the real Judge Richard Egan and his historic home. Thurs.-Fri., 8 p.m., Sat., 5 & 8 p.m., Sun., 5 p.m. Through May 5. Camino Real Playhouse, 31776 El Camino Real, San Juan Capistrano, (949) 489-8082, www.caminorealplayhouse.org.

EARTH DAY 10K. A run for disciplined and seasoned runners and hikers through Peters Canyon. Fri., 5 p.m. Registration $60. Peters Canyon Regional Park, 8548 Canyon View Ave., Orange, www.rocktracegenc.com.

OC AUTISM COMEDY SHOW. The showcase features autistic performers and is hosted by *Last Comic Standing* alum Rosie Tran. Fri., 7 p.m. $30-$100. The Recliners, 7227 Edinger Ave., Huntington Beach, (714) 316-0775; www.recroombh.com.

HEATHERS THE MUSICAL: A parody of the cult 1989 film, with book, music and lyrics by Kevin Murphy and Laurence O'Keefe. Fri.-Sat., 8 p.m., Sun., 2 p.m. Through May 5. $22-$24. Young Theatre at Cal State Fullerton, 800 N. State College Blvd., Fullerton, (657) 278-3371, www.fullerton.edu/arts/theatre.

SPRING EGGSTRAVAGANZA. The Easter-themed activities for young'ens include a bounce house, a petting zoo, a candy scramble and an Easter Bunny hangout. Sat., breakfast, 8 a.m., activities, 9 a.m. Free. Boisseranc Park, 7520 Dale St., Buena Park, (714) 562-3860; www.buenapark.com.

LONG BEACH SATURDAY MARKET. More than 50 small businesses, makers, artists, food vendors and more come together for this fun, dog-friendly community event. Sat., 4-8 p.m. Free. The Urbane Hive Market, 35 S. Pine Ave., Long Beach; urbanehivemarket.com.

A LOOK BACK AT 60 YEARS OF HARBOUR SURFBOARDS. The exhibit focuses on the local surfboard shop that helped shape surfing culture in Southern California—plus, there's musical entertainment, wine tasting, short films, a Q&A with Rich Harbour, a book signing and more. Sat., 5 p.m. $25. Pacific City, 21082 Pacific Coast Hwy., Ste. E-200, Huntington Beach, (562) 430-5614, www.harboursurfboards.com.

"OPEN CASA: ROCK NEWCOMB": The artist shows his artistry for still-lifes of Southwestern artifacts and objets d'art in these acrylic paintings. Tues.-Thurs., 11 a.m.-4 p.m., Fri.-Sun., 10 a.m.-2 p.m. Through April 28. $5; children 12 and younger free. Casa Romantica, 415 Avenida Granada, San Clemente. (949) 492-2139; www.casaromantica.org.

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ANIMOTION
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JOSIE COTTON
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Don Julio

Sonic Memories Stay Golden

Back to the Beach delivers a wave of ska, pop-punk and emo nostalgia

BY BRITTANY WOOLSEY

As Goldfinger played songs from their seven-album repertoire at last year's inaugural Back to the Beach event, friends such as Aaron Barrett of Reel Big Fish and Tony Kanal of No Doubt joined the ska-punk band for that Sunday's early-evening set.

And for this year's event, on April 27 and 28 at Huntington State Beach, Goldfinger front man John Feldmann expects even more friends to grace the stage at the festival that he co-produces with Travis Barker of blink-182 and Synergy Global Entertainment. He bases this on having a personal connection with most of the bands playing this year, thanks to his career as a music producer and more than two decades of touring with Goldfinger.

For example, blink-182, which headlines Saturday, opened for Goldfinger in the early 1990s. "It's cool how things have come full circle and I get to produce [blink-182]—and Travis and I have gotten so close," he says. "Having this festival together, with them headlining, it's just kind of a testament ... [to] treating people with respect and always being kind to your opening acts because you have no idea who you're going to be opening for someday."

Sunday's headliners, the Used, have a near 20-year history with Feldmann, who began producing the band with their debut album in 2002. With singer Bert McCracken's commanding stage presence and catchy tunes, the outfit are a staple in the emo scene. "John Feldmann feels like a family member—maybe a corduroy cousin at times, but that's still family," says bassist Jeph Howard. "We all love him and have had some great times together and will have a lot more incredible times in the future."

Saturday's roster is rounded out by Goldfinger, Reel Big Fish, Streetlight Manifesto, the Aquabats, Save Ferris, the English Beat and the Drowns, and Sunday boasts acts including the Story So Far, Anthony Green, the Wonder Years, Less Than Jake, Story of the Year, Teenage Wrist and Lowlives.

While the genres represented on the lineup might seem confusing, considering last year was dominated by ska and punk, it makes sense given Feldmann's background. And though Barker is best-known as the drummer of pop-punk leaders blink-182, he also got his start as the Baron Von Tito in ska outfit the Aquabats. "Initially, we really talked about a ska festival last year when we were doing it, just to have it be a fun time," Feldmann says. "We never really thought it would be an all-ska festival, though, just like my band isn't really a ska band, but we have ska influences ... Because of 311, Mighty Mighty Bosstones and Sublime headlining [last year]—with all three of those bands playing ska and reggae—it did end up being kind of a ska festival ... The intent was to make a really positive, fun festival. To me, pop-punk fills that."

READY FOR MORE

JOHN GILHOOLEY

Barker, who also produces Musink every March, considers Orange County the proper home for the festival. "We want to give back to the community that we were brought up in, and Orange County really bred punk rock and ska music," he says. "Being able to have these shows and festivals here, including those Orange County bands, is really special."

One such local act was noticeably missing at the inaugural event. "I found Reel Big Fish at the Barn in Riverside when they were opening for the Skeletones," Feldmann recalls. "Having Aaron come out and play last year was such a huge moment. I felt like that was probably the biggest moment of our set, which could be offensive ... but 'Sell Out' was such a huge Orange County song in general. I remember hearing that song 40 times a week on KROQ back in the day. It was so good."

In booking the Aquabats, it was not only their local ties that enticed Feldmann, but also their connection to kids through the band's TV show *Yo Gabba Gabba!*, which Feldmann watched with his children. The quintet of goofy superheroes also opened for Goldfinger in the late 1990s.

"It's a great festival that's put on by old friends, great people and former band members," says Christian Jacobs, a.k.a. the MC Bat Commander and front man of the Aquabats. "I think what this festival did was it brought back the fun in a way. Not that it was ever gone, but for a long time, I think, ska had this real corny stigma over the top of it thanks to Orange County and bands like the Aquabats. We were always having a joke at ourselves to the expense of ska because, obviously, we're ska fans, but I think we're more of a satirical, musical thing anyway. I think what it did was it showed there are a lot of new, incoming bands like the Interrupters and people that are still playing the same music and having a good time."

Jacobs also considers the event a reunion of sorts for the ska-punk bands of the 1990s. He points to the Mighty Mighty Bosstones' set last year, during which the band brought several other groups onstage to join them on mega hit "The Impression that I Get."

"For them to share that with everybody, it kind of exemplified that we're all a family," Jacobs says. "Whether it's our age group or because we're all parents, I think it was just a cool vibe. It felt like we did something cool and fun for everybody."

While more than 30,000 people attended last year's fest, Feldmann expects this year's to top that. Single-day tickets for Saturday's event sold out weeks ahead of the gig. Both days of the festival will also feature a carnival midway, beach games, food (including vegan options and a fruit cart), craft beer, cocktails and more. Families can also explore the Lil' Punk Kid Zone, with activities such as face painting, beach games and crafts that will be open to kids 10 and younger who are accompanied by an adult. The zone also provides a shaded area for new mothers to breastfeed.

"There's always a big part that's just for kids because it's very family-oriented," Barker says. "Every year, we put our heads together to figure out what kinds of activities we can do for the whole family. Last year was amazing, and I feel like this year's lineup even outdoes last year's."

BACK TO THE BEACH

featuring blink 182, the Used, Reel Big Fish, the Aquabats, Goldfinger and more at Huntington State Beach, 21601 Pacific Coast Hwy., Huntington Beach, www.backtothebeachfest.com. April 27-28, noon. $39.99-$199.99. All ages.

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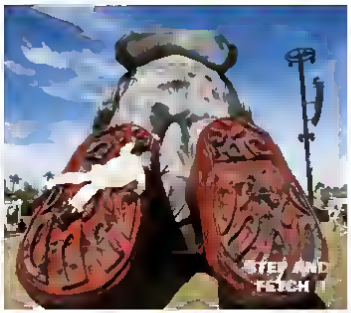
Only at Coachella . . .

Good, bad and ugly dispatches from the desert fest

Whether you're a newbie or a seasoned vet, the culture of Coachella has a way of leaving its mark on us in different ways every year. Anyone who's witnessed the effect the Indio festival has on humanity after three days in the desert knows there's plenty of sights, sounds and behavior on display that become the "Only at Coachella" moments that define your experience. Here are a few of ours from the first weekend.



CHRIS VICTORIO

• People repping their favorite TV show even when they're missing the season premiere. Saw plenty of nods to *Game of Thrones* from those who might have been roaming the polo fields looking for wifi for their HBO GO subscription. Long live House Targaryen! *(Nate Jackson)*

• "Seven Nation Army" being mashed up with Kendrick Lamar's "m.a.a.d city". Seven Nations, Bloods and Crips getting along is a team-up you can't fuck with. *(Nick Nuk'em)*

• The most fire moment of the night being the fact that people literally escaped a fire—at the campground showers, no less. *(NJ)*

• Louis Vuitton artistic director Virgil Abloh and Idris Elba (a.k.a. Stringer Bell from *The Wire*) getting booked to play music. This influencer era is getting spooky. *(NN)*

• A fan being rewarded for waiting 10 hours in the front row on the first day by getting to smoke a joint on camera with Childish Gambino. *(NJ)*

• Hearing guys substitute the cheesy pickup line "What's your sign?" with "What type of Spicy Pie are you getting?" *(NJ)*

• J Balvin receiving a lap dance atop a gigantic toy horse (which Ginuwine foresaw years ago)—one of several highlights from the Colombian's immersive, stand-out performance. *(NN)*

• The crowd fucking up a simple, one-syllable call-and-response during country star Kacey Musgraves' set. Thanks for making us look like trash in front of the Stagecoach people. *(NJ)*

• Seeing a girl carrying an oversized dick ballooo as she merrily made her way to the main stage. Make some noise for Cockchella one time! *(NN)*

• Yelling, "Happy Coachella" and getting a sticker for it from the Happy Coachella Guy! *(NJ)*

• Almost getting run over by an art installation while you're trying to take a selfie. Thanks for not killing us, Mr. Spaceman! *(NJ)*

• A pale, pink-haired dude in white pants getting arrested outside the Space Hippo exhibit. Do the drugs; don't let the drugs do you, folks. *(NN)*

• A chick in cowboy boots dancing to Afroheats. She most certainly ended racism with those actions. Tell Jimmy Carter to holla at her. *(NN)*

• Watching 17-year-old Billie Eilish sanglehandedly destroy a crowd and revive cargo pants. *(NJ)*

• Considering people modestly nude is somehow possible so long as there's a sheer piece of fabric involved. *(NJ)*

• Parcels, a German-based Australian funk band with a Daft Punk collaboration, playing in the Gobi while I groove like a background dancer on *Soul Train*. Proud to say this was the only set during which I broke a sweat all weekend. *(NN)*

• Weezer bringing out TLC's Chilli and Tears for Fears to be part of the same set. That is 100 percent from a computer-simulated festival lineup, and I'll take it any time. *(NN)*

• Hip-hop, country and EDM having a meeting at the Sahara tent thanks to the "Old Town Road" remix with Lil Nas X and Billy Ray Cyrus. *(NJ)*

• Meeting up with your childhood friends by chance while looking for your college friends in a beer garden. Never found the college friends, by the way. *(NN)*

• Seeing Lizzo get the respect she deserves as the sassy progeny of Aretha Franklin dressed in a thong as she destroys the Mojave Tent. *(NJ)*

• Someone looking for cocaine by a churro stand on a Sunday afternoon by asking if you have any "Ariana." *(NJ)*

• Ariana Grande bringing out *NSYNC, Nicki Minaj, Diddy and Mase. Now, That's What I Call Music 5 just sent Ariana a cease-and-desist. *(NN)*

• A somber moment during tributes to Nipsey Hussle and Mac Miller, followed by the party we would all want to have at our funeral. *(NJ)*

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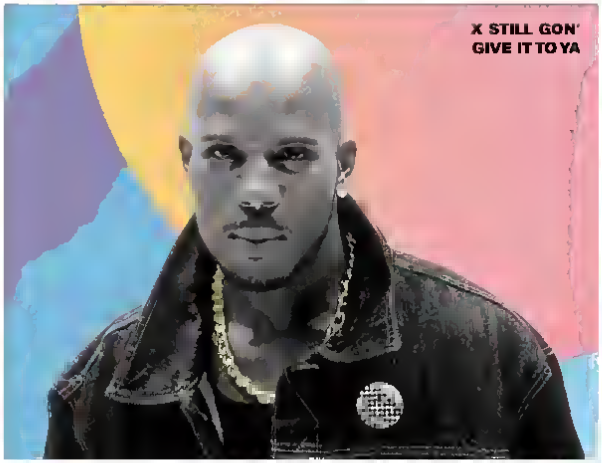

PHOTO COURTESY COLUMBIA RECORDS/BACKGROUND BY MICHAEL ZIDBROWSKI

Friday

AARON WATSON: 7 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim (714) 778-2583; www.houseofblues.com/anaheim

THE GOOD FOOT: 8 p.m., $5-$7, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

MAD CADDIES; B. FOUNDATION; CODE NAME: ROCKY: 7 p.m., $20, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim. (714) 635-6067. www.allages.com.

MOVEMENTS; BOSTON MANOR; TRASH BOAT; DRUG CHURCH: 7 p.m., $18, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600. www.observatoryoc.com.

SEGA GENECIDE. 9 p.m. $8. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; wayfarercm.com.

YACHTLEY CREW: 9 p.m., $10, 21+. La Santa, 220 E. Third St., Santa Ana, (657) 231-6005; www.lasantaoc.com

Saturday

BEACH BUMS: 7 p.m., $7, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim. (714) 635-6067. www.allages.com.

DMX: 8 p.m., $35, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583. www.houseofblues.com/anaheim.

MESSER CHUPS: 8 p.m., $15, 21+. La Santa, 220 E. Third St., Santa Ana, (657) 231-6005; www.lasantaoc.com.

PAGENINETYNINE: 7 p.m., $20, all ages. Garden Amp, 12762 Main St., Garden Grove. (949) 415-8544. gardenampcom.

PROFESSOR COLOMBO; THE MOTHER MACHINE, WES BRAWLER. 8 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; www.wayfarercm.com.

SKATING POLLY: 1 p.m., $5, 21+. La Santa, 220 E. Third St., Santa Ana, (657) 231-6005, www.lasantaoc.com

SKI MASK THA SLUMP GOD: 8 p.m., $37.50, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana (714) 957-0600. www.observatoryoc.com.

WAYNE HANCOCK, GREG ANTISTA & THE LONELY STREETS: 8 p.m., $15-$18, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

Sunday

THE SUNDAY SOCIAL, WITH CH3, THE CAPSOULS, JACKIE MENDEZ. 2 p.m., free, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

WAYNE HANCOCK: 8 p.m., $10, 21+. La Santa, 220 E. Third St., Santa Ana, (657) 231-6005; www.lasantaoc.com.

Monday

BRENT COWLES: 8 p.m., $10, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com

IAN & ERIC SHOW, JOE MARCINEK BAND: 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com

Tuesday

LUCBI, D DA FOOL. 7 p.m., $15, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim. (714) 635-6067. www.allages.com.

TEENAGE GOD GOD MUCH (THE CRAMPS TRIBUTE). 8 p.m. free. 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.slidebarfullerton.com.

Wednesday

CHARITY SWIM, JAKE TITTLE, LIGHT WIDENING: 8 p.m. $5. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com

THE DRUMS; TANUKICHAN: 9 p.m., $35, 21+. La Santa, 220 E. Third St., Santa Ana, (657) 231-6005. www.lasantaoc.com

FELLOW ROBOT, TV HEADS, MANUEL THE BAND, MAESTROBATOR: 8 p.m., free, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com

LIL PUMP & LIL SEIDS: 8 p.m., $55, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim (714) 778-2583. www.houseofblues.com/anaheim.

Thursday, April 25

OMTINA AND THE BUMPS, BLIVET, THIS UNI: 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com.

LEIKELI47; YUNG BABY TATE: 8 p.m., $18, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; www.observatoryoc.com

MOON CULTURE, SPOOKYDELICS, THE ASTROS, POLLYANNA: 7 p.m., $18, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim (714) 635-6067. www.allages.com

NICE WATERHOUSE: 9 p.m., $20, 21+. La Santa, 220 E. Third St., Santa Ana, (657) 231-6005; www.lasantaoc.com

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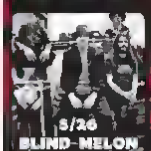
5/11 Art Alexakis of EVERCLEAR and more


5/26 BLIND MELON

6/6 BRETT DENNEN

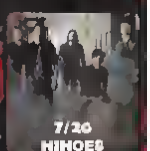
6/11 JOHN PAUL WHITE

4/18	THE MUSICAL BOX
4/20	LOS LOBOS
4/25	RITA WILSON
4/26	REVERENO NORTON NEAT
4/27	AMBROBIA
4/28	REIRO MATSUI
5/3	VENICE
5/4	BERLIN
5/5	ANETHA: QUEEN OF SOUL FT: CNARITY LOCKHART
5/9	ROGER CLYNE & TNE PEACEMAKERB
5/10	RAUL MALO
5/11	SONGS & STORIES: AN EVENING WITH ART ALEXAKIB of EVERCLEAR, CHRIS COLLINGWOOD OF FOUNTAINS OF WAYNE, MAX COLLINS OF EVE 6, JOHN WOZNIAK OF MARCY PLAYGROUND
5/12	PROJECT PRESLEY (ELVIS PRESLEY TRIBUTE)
5/18	FOREVER ROO (ROD STEWART TRIBUTE)
5/17	AN EVENING WITH COWBOY JUNRIES
5/18	TNE 5TN DIMENSION
5/19	FUNNIEST NOUBEWIVES
5/22	WILLIE K
5/23	PUOOLES PITY PARTY / NEIL HAMBURGER
5/24	OINCO BOINCO FORMER MEMBERS
5/25	RENEFIT FOR OICR DALE
5/26	BLIND MELON
5/30	LITTLE RIVER BAND
5/31	YOUNG DUBLINERS
6/1	OESPERADO (EAGLES TRIBUTE)
6/2	SERPENTINE FIRE (EARTH WIND AND FIRE TRIBUTE)
6/7	ASIA FT. JOHN PAYNE
6/8	BRETT OENNEN
6/11	JONN PAUL WNITE (AND HIS BAND)
6/14	CARY NOEY
6/15	OSB (JOURNEY TRIBUTE)
6/18	BEE GEES OOLO
6/20	CRYSTAL BOWERSOX
6/21	CASH'D OUT
6/22	YsT
6/23	AN EVENING WITH JONN NIATT

6/22 VAT

6/23 JOHN NIATT

7/3


7/26 NINOES

8/16 THE FABULOUS THUNDERBIRDS

8/30 TOM REIFER

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7/6	REATLES vs STONES	9/8	GLENN MILLER ORCNESTRA
7/12	THE PETTY BREAKERS	9/12	ADRIAN BELEW
7/13	LOS LONELY BOYS	9/20	NERMAN'S NERMITS
7/18	JEFFERSON STARSHIP	9/21	HERMAN'S HERMITS
7/20	NINOER	9/22	GARY PUCKETT
7/23	TED NUGENT	9/27	QUEEN NATION
7/24	TED NUGENT	9/28	QUEEN NATION
7/28	STRUNZ AND FARAN	10/E	OON MCLEAN
8/3	NONK	10/11	OOKKEN
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Workmates

When I first started dating my girlfriend, I asked her about past boyfriends, and she said she hadn't met the right guy yet. After dating for four years, I found out about a past boyfriend and looked through her emails. I found out she dated her married boss for three years. She broke up with me for looking and for judging her. I feel like she lied, and she thinks it was none of my business. We've been broken up for five months. She's reached out, but I can't get over my anger or disgust that she was someone's mistress. Am I a bad person?

Still Angry And Disgusted

Yup.

"Haven't met the right guy yet" does not equal "Haven't met any guys ever."

Almost everyone has done something and/or someone they regret doing—although it's possible your ex-girlfriend doesn't regret fucking her married boss for three years, SAAD, and it's possible there's no need for regret. Sometimes, people have affairs for all the right reasons. Sometimes, abandoning a spouse and/or breaking up a home with kids in it, a.k.a. "doing the right thing" and divorcing, is the worse choice. Life is long and complicated, and it's possible for a person to demonstrate loyalty and commitment with something other than their genitals. Sometimes, people do what they must to stay married and stay sane, and their affair partners are doing good by being "bad."

It's also possible—and perhaps likelier—your ex-girlfriend made an impulsive, shitty, selfish choice to fuck someone else's husband. It's possible he's a serial philanderer, a cheating piece of shit, and then, after fucking him that one time your girlfriend felt pressured to keep fucking him and wound up having a years-long affair with her married boss. And then, when it was all over, she stuffed it down the memory hole because she wasn't proud of it and wanted to forget it.

It's also possible she didn't tell you about this relationship when you asked because she intuited—correctly, as it turned out—that you are, in your own words, a bad person, i.e., the kind of guy who would punish his girlfriend for having a sexual history, for making her fair share of mistakes, and for deciding to keep some things private. (Not secret, SAAD. *Private.*) In other words, she correctly intuited that you would punish her for being human.

Finding out about a past boyfriend doesn't give you the right to invade your partner's privacy and dig through ancient emails. Your girlfriend was right to break up with you for snooping through her emails and judging her so harshly. And she didn't even lie to you, dude! Her boss clearly wasn't "the right guy," seeing as he was married and her boss, and the relationship ended before you two even first laid thighs on each other *nine years ago.*

And from where I'm sitting, SAAD, it looks like she still hasn't met the right guy.

To be perfectly frank, I don't want to help you get over your anger and disgust—not that you asked me to help you get past those feelings. It kind of sounds like you want your anger and disgust affirmed — and I'm going to go with that and affirm the shit out of those feelings. Stay angry! Stay disgusted! Not because those feeling are valid—they're not—but because those feelings prevented you from taking your ex back when she reached out. She may not know it yet, but she's better off without you, SAAD, and here's hoping you stay angry and disgusted long enough for her to realize it.

I'm a few months into OkCupid dating, and it's going well! I've stuck to two "automatic pass" rules: anyone who mentions my looks and nothing else in the first message and anyone with no face pic. It's worked out great so far. But

SavageLove

» DAN SAVAGE

I've noticed that most kinksters on OKC don't post face pics. I can understand this. I once came across a co-worker on the site—didn't look, passed immediately—and I can imagine nobody wants their boss or co-workers to know they're looking for puppy play and CBT. Not everyone has the luxury of taking a risk like that. So I'm tempted to drop my "no face pic = pass" rule for kinksters. But then I imagine how that would go: "Chat, chat, chat. Hey, can I see a face pic?" Oh, no, I'm not physically attracted to this person!" Then I have to awkwardly unmatch and feel terribly shallow and guilty for a while. So do I keep my rule and pass on some very promising profiles without face pics to avoid hurting someone's feelings? Or do I bend the rules? I'm just not looking to hurt anyone in a bad way.

Not That Kind Of Sadist

Lead with your truth, NTKOS: "Hey, we share a lot of common interests—BDSM, CBT, TT—but I usually require face pics before I chat. I understand why you may not be able to post your pics and why you would want to chat for a bit and establish trust before sharing pics with me privately. So I'm happy to chat so long as you're okay with the risk that I might pass after seeing your face pic. Still, even if we're not ultimately a sexual or romantic match, every kinkster needs some kinky friends!"

So I've fallen in love with one of my good friends. I am in grad school, and we met because we are in the same intensive program and spend a lot of time together. When we first met, I had no interest in this person. And for the majority of the first year we worked together, that feeling maintained. However, over the past few months, I've found myself falling in love with this person. Their intelligence and beauty is simply intoxicating. I love our friendship, but at times, it is a bit overwhelming being in their company because I've developed strong feelings for them. I don't think they share these feelings. Or at least I haven't been given any indication they share the same feelings. How do I go about telling them? I'd like them to know this is how I feel, but I also don't want to lay the weight of my feelings on them or ruin our friendship.

Growing Romantic Attachment Disrupts Studies

You have two options: You can be honest with this person, or you can be that unsettling "friend" with an ulterior motive. Personally, GRADS, I think fessing up is better than shutting up—sublimated/unexpressed desire has a way of souring a friendship—but if your grad program is ending soon, I'd encourage you to wait. Most graduate programs are two years (some are less!), and you've been working together for more than a year. So there should already be a light at the end of that intensive tunnel. In the meantime, savor the agony and "pray on it," as Mike Pence would say. (Only you should swap out prayer for masturbation.) And hey, you didn't have feelings for them until recently. So who knows? They may develop feelings for you by the time your intensive grad program ends.

And, yes, telling a friend you have a crush on them is always a risk—it could ruin the friendship or make things awkward for a while. Just be honest, direct and unambiguous ("I would like to date you," not "I hope we can hang out sometime"), and explicitly invite your crush to say no if the answer is no.

On the Lovecast *(savagelovecast.com), Dan chats with Boing Boing's Cory Doctorow. Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

UPCOMING SEX EDUCATION EVENTS

HOW TO GIVE A WORLD CLASS BLOWJOB
THURS. APRIL 18TH @ 7:15PM

This workshop covers tips and techniques for handjobs to blowjobs. Learn how to combat common obstacles like manly odors, hairy undercarriages, to swallow or not, and a sensitive gag reflex. This workshop is open to women only. This is our most popular class and always sells out quickly! Register early to guarantee your space. Tickets are $20 each or bring a friend 2 for $30 when prepaid by 4/16/19. If tickets are available they will be $30 each on the day of the workshop.

BDSM 101: BEGINNER BONDAGE AND SPANKING
THURS. APRIL 25TH @ 7:15PM

This workshop is geared towards beginners who wish to explore the erotic options of light bondage play in a fun, sexy, and safe way. We will cover how to get started, safety and communication as well as introduce you to some basic toys and bondage items that you can use to enhance your play as well as tips and techniques to create the best experiences.

Tickets are $15 per person, $25 per couple when prepaid by 4/24/19. If space is available, tickets will be $25 per person the day of the workshop.

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Headed to a festival? CanLock also fits about 15 raw, king-size cones for the stoner who likes to plan ahead. If you travel often, and hate wondering if everyone in the general vicinity can smell your reeking jeans, then visit *shopcanlock.com* and become a silent, stoney ninja. Besides, considering the price of the average eighth, why would you let your buds get old and dried out?

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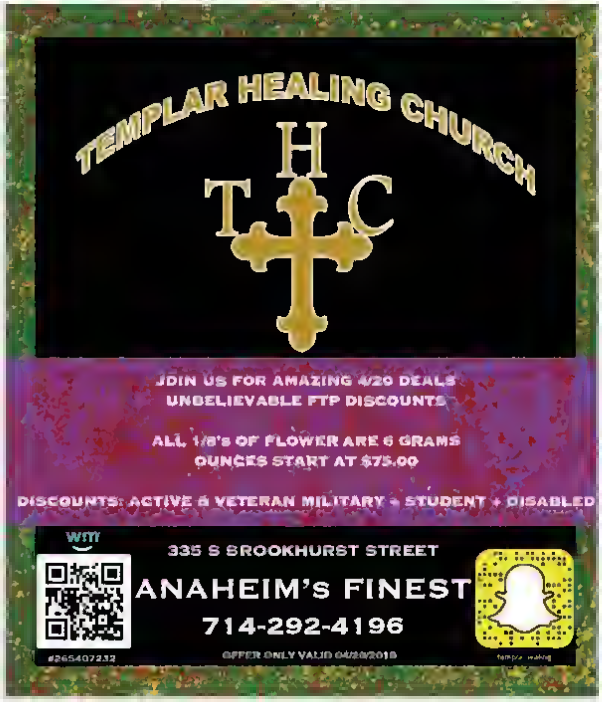

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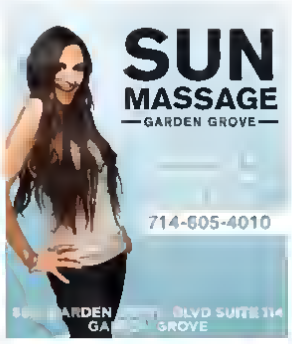
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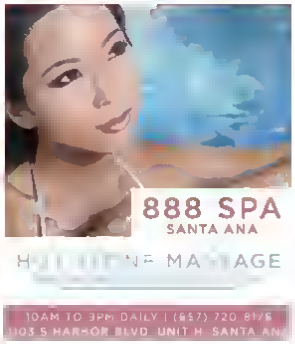
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Sustainability Specialist (Irvine CA) Address sustainability issues for imported plastic products Bachelor's in environmental science. Resume to Orange Circle Studio 8687 Research Dr #150, Irvine CA 92618

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Office Manager Bachelor's Degree in any major req $40 622/yr F/T Resume to Soo Young Lee Brooks Inc 1240 W Whittier Blvd La Habra CA 90631

Sr Project Manager F/T Plan & manage projects for the Company (Online/mobile Game Publisher) Req Bachelor's deg plus 18 months of exp in job offered (Project Manager) or related Mail resume to BF&A CORP , 250 Commerce Ste 240 Irvine CA 92602

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Concerto Healthcare Inc of Aliso Viejo CA seeks a Sr Solutions Engineer Reqs Bachelor's Degree in Comp Sci Comp Engr or related & 5 yrs of exp as a Salesforce Administrator Software Developer or Programmer using Salesforce Sales & Service cloud configuration, Salesforce toolkit & Force com platform technologies Must be a Certified Salesforce Developer Resumes to Concerto Healthcare Inc Miranda Gaines 85 Enterprise Suite 200 Aliso Viejo CA 92656

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IN THE DISTRICT COURT OF THE THIRD JUDICIAL DISTRICT OF THE

STATE OF IDAHO, IN AND FOR THE COUNTY OF CANYON

KEDMA CAMPUZANO, Plaintiff vs. VICTOR GONZALES CAMPUZANO, Defendant.	Case No. CV14-19-00757 SUMMONS PUBLICATION VanderVelde, Davis

To: VICTOR GONZALES CAMPUZANO

You have been been by KEDMA CAMPUZANO, the Plaintiff, in the District Court in and for Canyon County Idaho, Case No CV14-19-00757

The nature of the claim against you is for quiet title for the real property located at 81 Bubbling Brook Way Nampa, Idaho 83651

Any time after 21 days following the last publication of this summons, the court may enter a judgment against you without further notice, unless prior to that time you have filed a written response in the proper form, including the Case No., and paid any required filing fee to the Clerk of the Court at 1115 Albany St., Caldwell ID 83605 (208) 454-7572 and served a copy of your response on the Plaintiff's attorney at Capital City Law PLLP 1673 W Shoreline Dr Ste 140, Boise, Idaho 83702.

A copy of the Summons and Complaint can be obtained by contacting either the Clerk of the Court or the attorney for Plaintiff If you wish legal assistance, you should immediately retain an attorney to advise you in this matter

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CoaChill-Out

Our handy guide to a safe festival weekend at Coachella

BY JEFFERSON VANBILLIARD

Cannabis and Coachella? No way, José!

For the second year in a row, Coachella has banned our favorite plant from entering the festival despite its current legal status in California. According to the Coachella website and its organizers, any individuals found to have cannabis in their possession while entering the festival will be denied entry. This means you should either get lit before entering the festival grounds or hide it in your underwear and try to look as angelic as possible.

As to enforcement, according to Benjamin Guitron, the Indio Police Department's public information officer, "As the law currently permits the possession of cannabis, we will not be in attendance to 'bust' anyone who lights up during the festival. Our job is to look out for the safety of anyone attending Coachella." But, he warns, "the sale of cannabis without a permit is still illegal in this state, and anyone caught doing so is subject to a citation as well as jail time."

Bottom line: It seems that as long as you can get past security without alerting everyone of your stash, and if you aren't doing anything illegal in front of a police officer, your festival experience should be as green as Kermit the Frog.

Last year, I attended Coachella for the first time after several years of partying at the Anthem House and Vestal Village, which is located a few miles from the campgrounds in nearby Lake Cahuilla. At these parties, attendees are almost encouraged to bring as many drugs as possible—a stark contrast to the actual festival's hard anti-cannabis stance. After arriving at the festival entrance last year and witnessing the longest lines I'd ever seen, I realized I had plenty of time to prepare for what could happen while getting through security with a pocketful of jazz cabbage.

Two checkpoints with metal detectors and wands were the only thing separating me from my destination, and when the time came for me to step through the gates, I had already stowed half an ounce of California's finest flowers in my bathing-suit area before allowing the guards to search my bag and pat me down. I don't know why I constantly get extra treatment in situations such as these, but to be honest, it's nice to be held by someone, even if it's an angry, underpaid, overheated security guard for just a few seconds. After showing the proper wrist bands and blowing a kiss to my new boyfriend, I was ready to enjoy $9 water while standing in various lines.

Security seem to operate on a "don't ask, don't tell" level. So as long as you aren't blatantly blowing O's into a security guard's face, or walking around trying to sell dime bags, the biggest risk you'll face while attending the festivities stoned is eating too much from the various food trucks. Since you've decided to take the risk and bring the greens, here are some of our favorite products for surviving and flourishing under the harsh summer sun while Kanye rants about slavery being a choice.

COACHELLA HARSHMELLA

PHOTO BY CHRIS VICTORIO / ILLO BY MICHAEL ZIDE BOWSKI

PROTAB BY LEVEL

Worried that actual flowers may be a dead giveaway? Then the ProTab from Level is perfect for flying under the radar. Each 25 milligram tablet dissolves under your tongue in seconds and has euphoric effects that last longer than it takes to find your friend who said they'd meet you by the Ferris wheel. Vegan, gluten-free and, most of all, extremely potent, ProTabs bring your festival experience up to another level. *Available for same-day delivery to Orange County and Coachella Valley by visiting Eaze.com.*

MEDIPRANA CBD ALOE GEL

After a full day of stomping through the harsh desert heat, you're going to want to protect the largest organ in your body: your skin. Mediprana's nano-enhanced gel is jam-packed with the cooling capabilities of aloe, along with 300 milligrams of CBD to help speed up your body's healing process. Minor cuts and abrasions as well as irritation from prolonged exposure to UV rays are no match for this handy summertime product, while the additions of lavender and tea tree oil help to keep bugs and mosquitoes at bay. *Available at Haven (formerly ShowGrow), 1625 E. St. Gertrude Place, Santa Ana, (949) 565-4769*

FLAV SUN GUARD SPF 50

This CBD-rich sunblock is a great way to prevent overexposure and protect against heat exhaustion, especially if you happen to be as pale as me. This year, Coachella has banned most umbrellas and other objects that you would normally use to block the sun, so be prepared—or you're going to have to adjust the color on all your photos so you don't look like a burn victim. *Available at Connected Cannabis Co., 2400 Pullman St., Ste. B, Santa Ana, (657) 229-4464*

MOOD33 CANNABIS INFUSED DRINKS

Dehydration is no joke. The low desert can be a very unforgiving place, so be smart about staying hydrated. For festival-goers who want to add some fun to their beverage, Mood33, which comes in a variety of flavors and ratios, is the ticket to get lifted. The low amount of THC, plus the health benefits of hemp-derived CBD equals a delicious concoction for slamming. If you don't think you can finish the whole bottle before you reach the front gate, find someone from the *Weekly*, and we'll gladly help you dispose of it properly. *Available at Mr. Nice Guy OC, 730 E. Dyer Rd., Santa Ana, (714) 477-6892.*

CANNDESCENT DISPOSABLE VAPE PEN

With the recent release of its highly anticipated stylus vape pen, you'd think Canndescent would take a break from constantly innovating its products. Each pre-loaded, disposable pen's effects are clearly labeled and color-coded to provide you with the cleanest, longest-lasting high, and the sleek design helps to keep your session on the down-low. Heading into the festival early? Grab the aptly named Charge strain to keep the momentum going. And if you're looking to knock out after a long day, then its Calm strain has just the right amount of couch-locking effects to have you snoring through even the loudest of after-parties. Just make sure you land near your campsite. *Available at dispensaries throughout Orange County*

So there you have it, folks. Have fun and stay safe at Coachella and all this festival season. And if you find yourself paranoid about anything you've brought along to the party, there are amnesty boxes located at every entrance. Or you can send them my way. ...

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